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ABSTRACT

The career exploration guide is the first of a series of five interrelated program resource guides encompassing the various dimensions of the fashion industry. The series is intended to provide an information source for establishing, expanding, or evaluating secondary and adult vocational instructional programs related to the broad field of fashion. It presents an introduction to the different segments of the fashion field and suggestions for a career exploration program. Following an overview of educational objectives, suggestions for achieving them, and supporting services to be considered, the guide provides five resource modules, each organized according to: (1) major concepts, (2) behavioral objectives coordinated with exploratory experiences, (3) suggestions for evaluation, (4) information about the occupational fields within the fashion industry and (5) teaching resources listing reference materials, audiovisual aids and instructional supplies. The first module provides an overview of fashion industry careers, while the remaining four modules deal with four facets within the industry: fashion merchandising; apparel design and production; textile design and production; and drycleaning and laundering. Each module also contains a profile of occupations within its scope and lists titles, places of employment, and job responsibilities. A bibliography and list of representative trade associations are appended.

(Author/MW)

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FASHION INDUSTRY SERIES NO. 1

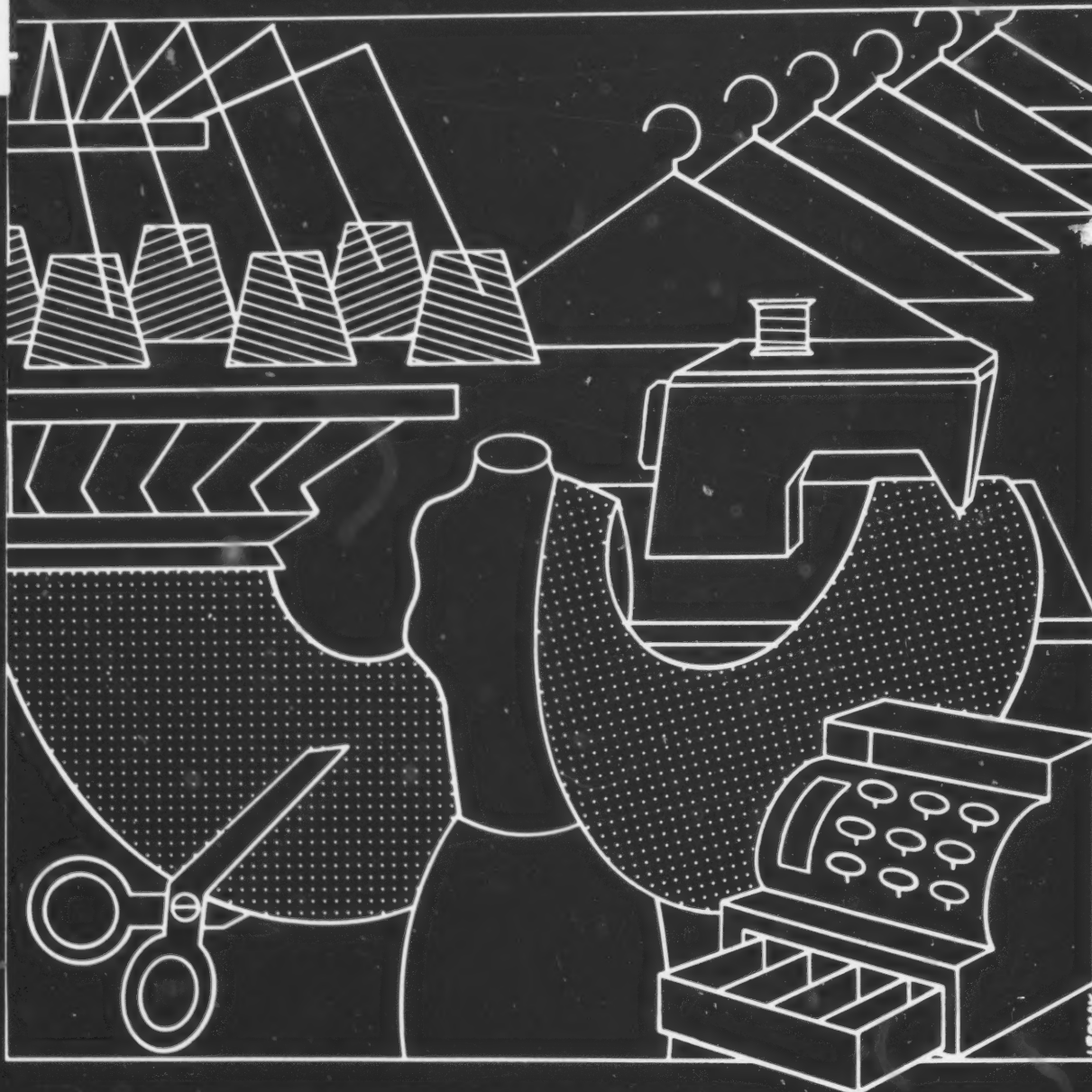
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Career Exploration in the Fashion Industry

a suggested program guide



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FASHION INDUSTRY SERIES NO. 1

Career Exploration in the Fashion Industry

a suggested program guide

Developed pursuant to a grant
from the
U.S. Office of Education
to
The Fashion Institute of Technology
New York, New York
1973

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FOREWORD

This Career Exploration guide is one of a series of interrelated program resource guides encompassing the various dimensions of the Fashion Industry. The purpose of the series is to provide school administrators and teachers with a source of information which can be used to establish, expand, or evaluate instructional programs related to the broad field of fashion.

The Fashion Industry Program Series includes five separate guides. *Career Exploration in the Fashion Industry* – Series No. 1, presents an introduction to the different segments of the fashion field and suggestions for a career exploration program. *Apparel Design and Production* – Series No. 2, *Textile Design* – Series No. 3, *Fashion Merchandising* – Series No. 4, and *Dry Cleaning and Laundering* – Series No. 5, are suggested job-preparatory (skill development) program guides. These job-preparatory guides are conceived to provide youth and adults with intensive preparation for initial entry employment and career advancement opportunities within specific categories of jobs in the fashion industry.

In developing the job-preparatory guides, consideration was given to the structuring of objectives, content, and exploratory experiences in terms of the varying competencies considered essential for different levels of employment responsibility, thereby facilitating the adoption of performance-based instruction within a variety of institutional settings. The outcomes of such instruction are identified with immediate employment or continuing education, including higher education.

This Career Exploration resource guide provides a series of curriculum modules, each of which corresponds to a different occupational field within the fashion industry. Each module contains an occupational overview of the field, the employment opportunities, the competencies required of workers, and suggestions for exploratory experiences, objectives to be achieved, and teaching resources. A bibliography and a list of representative trade associations are included. Supporting services, and other considerations judged to be important to career exploration programs are also presented in the guide.

All of the guides were developed by faculty specialists of the Fashion Institute of Technology pursuant to a grant from the U.S. Office of Education to the Institute. This guide was prepared by Jeannette Jarow, Edwin Goodman Professor of the Fashion Institute of Technology, and Project Director for the Fashion Industry Program Series.

The development of the guides was under the direction of William Berndt, Project Officer, and Mary Lee Hurt and Edwin L. Nelson, Education Program Specialists in the U.S. Office of Education.

Many useful suggestions were received from industry and educational consultants, and from administrators and teachers. Although all suggestions could not be incorporated, each was carefully considered in terms of the publication's intended use. In view of this, it should not be inferred that the program suggestions are completely endorsed by any one institution, agency, or person.

The program suggestions contained in this guide should be viewed as resource information which can be modified and adapted by administrators and teachers to meet local, State and regional needs.

Marvin Feldman, President
Fashion Institute of Technology,
New York, New York.

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The information and cooperation provided by administrators and staff of the following agencies and institutions in the development of the teaching content resource material are also acknowledged with appreciation:

- American Apparel Manufacturers' Association, Arlington, Virginia
- American Textile Manufacturers' Institute, Charlotte, North Carolina.
- International Fabricare Institute, Joliet, Illinois.
- National Retail Merchant's Association, New York, New York.
- Textile Distributors' Association, Inc., New York, New York.

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UTILIZATION OF THE GUIDE

This guide for exploring careers in the fashion industry is intended as a resource for administrators, teachers, and coordinators who are initiating and/or developing career exploration programs. It does not pretend to be a pattern for a fully developed career exploratory program, nor is it designed to circumvent the necessity of local school planning or teacher initiative. Rather it aims to serve as an aid and an indicator of directions that exploratory programs may take.

The first part of the guide and the information about the occupational fields within the fashion industry in each curriculum module of the second part, may be used by local administrators to determine whether a fashion exploratory program will be offered, and how extensive it will be. The resource curriculum units have been so modularized as to allow for several possible alternatives. For example, a career exploration program may consist of a general overview of the many different career opportunities in the total fashion industry (Module I) or it may include further in-depth exploration of one or more of the different occupational fields such as textile design and/or production, apparel design and/or production, fashion merchandising, and/or drycleaning and laundering (Modules II to V). In some schools, the general overview of careers in the fashion industry may meet the special needs and facilities of the community; in others, a combination of Module I with one or more of the other modules may be more appropriate for local situations.

The modules and their components can also be adapted to different types of career exploration program

designs and curriculum strategies. For example, the suggested concepts and exploratory experiences from one or several modules may be fused into different subject areas such as social studies, language arts, science, vocational studies, and/or fine arts, or they may be used as a self-contained fashion career exploratory unit either alone or as part of a more comprehensive career exploration program. Exploratory program designs do vary, as they should, and the particular program model that is used will depend on the divergent needs of the students, the special interests of the community, and the personal convictions of knowledgeable administrators and teachers. Factors to be taken into consideration are also discussed in the guide.

The instructional resource modules and their contents are not suggested for literal, or necessarily consecutive, implementation as a package to be adopted. Rather their purpose is to provide practicing classroom teachers with resource materials that may be useful as starting points for the development of instructional materials and strategies that can be incorporated into new and/or existing curricula. They are offered as suggestions which, it is hoped, will spark other approaches that are more appropriate and feasible for the needs of particular situations.

The *Teacher Resource Information* section included at the end of each module provides background information about the occupational field for teacher use in planning instructional strategies. This material is supportive and is not designed as teaching content.

CAREER EXPLORATION FOR FASHION INDUSTRY OCCUPATIONS

The fashion industry in its broadest context ranks among the largest industries in our economy. Its ubiquitous nature, the variety of its occupational activities and career opportunities, and the different types of skills utilized in the design, production, merchandising, and maintenance of textile and apparel products, accommodates the employment capabilities of persons possessing divergent interests, abilities, and educational preparation. The increasing interest in fashion, paralleled by the impact of technological development in the industry, promises expanding occupational opportunities for educationally prepared personnel. A broadly conceived program of career exploration of this industry, followed by job-preparatory training at secondary and/or post-secondary school levels, can bring these occupational opportunities within the reach of all students.

CAREER EXPLORATION AS PART OF CAREER EDUCATION

There is every indication that career education is part and parcel of American educational philosophy today. While there is no precise definition of career education, its main thrust is "to prepare all students for a successful life of work by increasing their options for occupational choice, by eliminating barriers — real and imagined — to attaining job skills, and by enhancing learning achievement in all subject areas and at all levels of education". (Source: *Career Education*, U.S. Office of Education, DHEW publication No. 73-00501.) There is also general agreement that it encompasses a sequentially developed educational process beginning in kindergarten and continuing throughout the adult years. This development process involves three essential stages, progressing from an initial awareness of careers through career exploration to occupational preparation.

The career exploration phase, which is the focus of this publication, is a responsibility and program priority for the early years of senior high school and the latter years of junior high school. Most authorities would agree that the only line of demarcation between career exploration in junior and/or middle high school is a gradual

modification and direction toward greater specificity as students investigate various work values and explore the personal meaning that these work values hold for them. Authorities further agree that for "the middle and/or junior high school curriculum to be an instrument for facilitating the career development of the student, it must be designed so that student career oriented exploratory behavior is more than randomized responses. The school curriculum must provide a breadth and sequence of experiences"¹ that will aid the student to formulate career self-concepts, to experience different types of careers, and to discover a relationship between present school work and the future work world.

Realistic exploratory learning experiences are the substance of career exploration programs and give the career exploration phase of career education its meaning. These experiences which include hands-on and minds-on activities, work simulation, and observational or introductory work experiences, to name but a few, do not demand acceptance of the work values under study. Rather, students accept those that are compatible with their personal value system and reject those that are not. What they are designed to accomplish is for students to:

- Know the value of work in society
- Acquire a personal set of work values
- Make tentative career decisions about several occupational clusters
- Recognize the value of various school subjects in the career areas being contemplated
- Know how and where job-preparatory training and experience can be acquired

OBJECTIVES

The suggested career exploration learning activities and concepts contained in this guide demand no permanent commitment by students to a fashion industry career goal. Rather they reveal to them the wide range of

¹ Bottoms, James, Hoyt, Kenneth and Rupert Evans. *Career Education Resource Guide*, Career Programs, General Learning Corporation, 1972.

occupational alternatives in this field, help them acquire the basis upon which future educational and career decisions can be made, and develop positive attitudes toward work. Specifically they aim to:

1. Acquaint students with the broad range of occupational opportunities and activities in the fashion industry and the variety of talents and skills utilized.
2. Give students exploratory experiences which will help them to discover, define, and gain understanding of their own talents, interests, and aptitudes as they relate to the work values and career demands of the different occupational fields of the industry.
3. Help students to understand educational requirements for entry jobs and career advancement, and familiarize them with different educational programs that are available to them for job preparation.

SUGGESTIONS FOR ACHIEVING OBJECTIVES

Because the fashion industry encompasses such a wide variety of occupational activities, working environments, and divergent competencies, many different instructional media and strategies are appropriate for realistic presentations of the career potentials and demands of the industry. Methods which permit concrete and practical presentations of subject matter in action, if properly planned, organized, and implemented, help to achieve career exploration objectives.

Realistic Exploratory Learning Experiences

Implicit in career exploration theory and principles is the importance of providing students with realistic experiences that enable them to identify and "try on" work roles. Such experiences, as contrasted to cognitive activities alone, serve to facilitate career exploration objectives since they provide situations against which students can actually test out their interests, aptitudes, current abilities, and life styles. Once students have experienced a career role, it will be much easier for them to analyze it in relation to themselves. From such a base of experiences, students can more likely foresee potential job opportunities and satisfactions, and better understand the educational preparation desirable for particular occupations.

Instructional Media and Activities

Following is an overview of media and activities that could be included in a career exploration program de-

pending upon time available, the design of the program, the needs of the students, the resources and cooperation of the community, and the judgment of the teachers. These suggestions are not listed in order of importance nor do they pretend to be all inclusive. All are appropriate for exploring the sounds, sights, and occupational characteristics of the fashion industry.

1. Hands-on and minds-on exploratory experiences that awaken interest by engaging students in doing, making, and creating, and that demonstrate occupational activities.
2. On-site observations and surveys that demonstrate occupational activities and possibilities of the careers under study.
3. Visual aids, available commercially and/or produced by students, that illustrate occupational activities, products, and terminology.
4. Role-playing activities in which students simulate situations that might occur in the work-setting under study.
5. Multi-media presentations produced by students, that include tapes of worker interviews and slides of community occupations.
6. Industry guest speaker panel discussions that provide students with opportunities to interact with workers and potential employers.
7. Direct purposeful activities, such as producing a product or presenting an exhibit, that enable students to apply occupational skills and information.
8. Subject tie-ins in which teachers of different disciplines work together to achieve a common career-exploratory objective.
9. Feedback activities that provide opportunities for students to discuss and evaluate their exploratory learning experiences.
10. Self-appraisal activities that encourage students to clarify their current abilities, aptitudes, and interests, and think about themselves in relation to the work under study.
11. Independent study activities and projects that are of interest to individual students, and stimulate their desire to do individual exploration.

A motivating device to attain objectives is to involve students in the selection of some or all of their exploratory experiences. This could be accomplished by preparing a "laundry" list of the many possibilities and presenting it to them for their evaluation, interest, and additional suggestions.

Instructional Supplies

Instructional materials for a fashion industry career exploration program do not entail any problems in terms

of special facilities or costly equipment and supplies. The ingenuity of the teachers will play the major part in the collection and use of product samples, slides, charts, film strips, industry brochures, and other visual aids that illustrate the careers under study.

Specific suggestions for teaching resource materials are included in each curriculum module and, where appropriate, sources of supply are noted. The following are general suggestions for sources of instructional materials that can enhance exploratory learning experiences and are available free of charge:

1. Brochures from textile producers, apparel producers, retail stores, manufacturers and suppliers of equipment, and trade associations. (A list of representative trade associations appears in the Appendix).
2. Audiovisual films and filmstrips from trade associations, large retail stores, and large textile and apparel producers.
3. Donations and/or loans of fabrics and garments for class demonstrations and/or exploratory learning experiences are very often obtainable from local producers.

Subject Area Integration

Integrated and/or coordinated exploratory experiences that involve several subject areas are as appropriate for career exploration in particular as they are for career education in general. Teachers of social studies, language arts, vocational studies, science, mathematics, and fine arts could work together to provide a number of related experiences that would intertwine and reinforce one another. Such an integrated approach to career exploration would help students to understand the relevance and application of all school subjects to the careers under study, and the importance of each subject for their own career development.

An integrated approach is particularly appropriate for career exploration in the fashion industry whose major product—fashion—and whose very history and development reflects the socio-economic changes in our society. The variety of activities in the industry that encompass, for example, art, social studies, science, communications, and mathematics lends itself to such joint planning of experiences relating to the specific disciplines.

It is recommended that every subject area be examined to see what opportunities it provides for career exploration. Some specific suggestions are included in each curriculum module.

SUPPORTING SERVICES TO BE CONSIDERED

Interested and expert teachers are the key persons in the development and implementation of career exploratory programs. Supporting services, however, must be provided by the administrator. A viable career exploration program includes such other components as counseling, library support, occupational advisory committees, in-service training programs, and articulation with job-preparatory programs. These are factors that must be initiated and controlled by administrators.

In addition, such questions as the following require affirmative answers before the program itself is initiated:

1. Do the careers being explored reflect the occupational opportunities in the community or in the State?
2. Is the present faculty qualified, or can qualified faculty be obtained?
3. Can provisions be made for the necessary supporting services at a reasonable cost?

Counseling and Guidance

Career decision-making demands the active interaction of career development counselors with each student. It is important for students to be aided in selecting occupational preparation and objectives that are consistent with their interests and aptitudes. It is equally important to make certain that students be given guidance in pursuing a particular career interest, without being foreclosed from other occupational goals that may emerge as they mature.

A properly functioning career exploration program requires professionally prepared counselors who see their primary role as that of career development within the total framework of the career education concept.

Occupational Advisory Committees

Any career oriented educational program should make extensive use of community resources in general and of an occupational advisory committee in particular.

A successful career exploration program needs the active participation of persons who are familiar with the work values and the varying skill requirements of the different occupational fields within the fashion industry. To be effective the committee should consist of about 12 to 20 representatives of the local occupational community

who serve on a rotating basis so that membership responsibilities will not become burdensome to any individual member. Rotating memberships will also give other interested people an opportunity to serve.

The role of an occupational advisory committee should be an integral part of the program in that it:

1. Serves as a source of information for specific questions that students, teachers, and counselors may have about specific occupations, particularly as they exist in a given community.
2. Works with school personnel on the many cooperative school-community activities that are a part of career exploration.
3. Suggests and helps to make arrangements for field observations for students, teachers, and counselors.
4. Facilitates plans for short term work experiences for students.
5. Participates in in-service occupational information programs for teachers, counselors, coordinators, and other school personnel.
6. Donates instructional materials for exploratory learning experiences.

Members of the committee should be invited and appointed by the responsible educational authority. Their duties, responsibilities, and importance should be made clear so that maximum service will be rendered.

Library Resources

A school library is the major source for the reading and reference facilities that are necessary to make an educational program fully effective. The library should house current and pertinent books, pamphlets, and trade journals that can assist teachers, and also be available for student use. It is suggested that all or some of the materials listed in the bibliography of this guide be considered for the library after they have been evaluated for their timeliness and pertinency. Due to the dynamic nature of the fashion industry, industry techniques and procedures are continuously changing. Reference books and visual aids must be reviewed constantly in light of new developments. Suggestions for visual aids have been included in the exploratory experiences but should be previewed before purchase or use in order to determine their relevancy to instructional objectives. Changes in techniques and procedures tend to make films obsolete in a relatively short time.

In-Service Training Programs

One of the requirements for teaching something to students is that one have something to teach. As is to be expected, many teachers and counselors know little or nothing about the world of work outside of education. There are a variety of ways that teachers and counselors can use to acquire career knowledge. However, career information is not something that they can be expected to assimilate in an automatic and incidental fashion during their "spare" time.

Time should be provided for an organized career oriented in-service training program in which teachers and counselors could:

1. Learn how to conduct career exploration programs and how to relate them to the total career education concept.
2. Visit business and industrial settings and interact with employees and employers.
3. Engage in short term employment and/or over-the-shoulder observations in order to acquire "hands-on" background knowledge.
4. Attend career seminars, organized and moderated by members of the occupational advisory committee, in which explanations of the occupations, technologies, and economics of the fashion industry would be presented and discussed.

Articulation with Job-Preparatory Educational Programs

The availability of related job-preparatory curriculums in the school community, region, and/or State is a factor to be carefully considered before instituting career exploration programs. Career exploratory programs that aim to awaken and stimulate student interest in potential employment or career opportunities, but which offer students no, or relatively few, possibilities for further pursuit of these interests, are doing their enrollees an injustice.

In addition, the administrators and faculty of job-preparatory curriculums in both secondary and post-secondary schools can be very helpful in terms of suggestions for exploratory experiences, instructional materials, field trips, guest speakers, occupational opportunities, and the like. Articulation and relationships to career preparatory programs are equally beneficial to the schools that offer occupational preparation, since career exploration enrollees are a potential source of student recruitment.

RESOURCE MODULES FOR EXPLORING CAREERS IN THE FASHION INDUSTRY

The resource modules that follow are self-contained teaching units for potential adoption or modification by locally designed and structured career exploration programs. Each module presents a list of the concepts that are either mentioned or are implicit in the activities included in the module, a series of suggestions for possible or alternative exploratory activities, and the behavioral objectives that are the essential focus of the learning process. Approaches for student evaluation, teaching resources that include reading references, audiovisual aids and needed instructional supplies, and supportive resource information about the occupational field are included at the end of each module.

Neither the modules nor their activities are meant to be necessarily conducted in the sequence in which they appear. Rather their purpose is to serve as an aid for the individual teachers and schools as they seek to initiate or develop their own exploratory programs. It is expected that these materials will be modified to suit the needs of local situations, and to take advantage of the special interests and capabilities of the teaching staff in a particular institution. It is also hoped that as teachers study them, they may discover some that they can adopt and others upon which they can "piggyback".

Because of the coordination and interrelationships of many activities in the different occupational fields of the fashion industry, some of the same exploratory experiences are suggested for different modules. In modules where they are equally applicable, they have been cross-referenced and noted accordingly. Where they require modification, they have been restated and adapted to the particular module in which they appear.

It is suggested that all reference materials and audiovisual aids that are listed, be previewed by teachers and evaluated for relevance and timeliness. Due to the dynamic nature of the fashion industry, techniques, procedures, and products are constantly changing. All teaching resources must be reviewed continuously in light of new developments.

RESOURCE MODULES

- I Overview of Fashion Industry Careers
- II Career Exploration in Fashion Merchandising
- III Career Exploration in Apparel Design and Production
- IV Career Exploration in Textile Design and Production
- V Career Exploration in Drycleaning and Laundering

BEHAVIORAL OBJECTIVES

A. Module I: Overview of Fashion Industry Careers

- 1. Students will be able to identify and distinguish between the different occupational fields of the fashion industry, and understand that there are many varied activities, competencies, and job opportunities to be found in the design, production, and distribution of fashion products.
- 2. Students will recognize the importance of fashion as a reflection of life styles.
- 3. Students will become aware of their personal interests, aptitudes, and current abilities as they relate to careers in the fashion industry.

B. Modules II to V: Career Exploration of Occupational Fields

- 1. Students will know major activities, required competencies, and job opportunities in the occupational field being explored.
- 2. Students will develop an understanding of their personal interests and aptitudes as they relate to the occupational characteristics and job requirements of the occupational field under study.
- 3. Students will know desirable educational preparation and possible alternatives for entry-level jobs and potential career advancement in the occupational field being explored.

module I

OVERVIEW OF FASHION INDUSTRY CAREERS

Major Concepts

A. Occupational Fields: Variety of Activities and General Competencies

1. Textiles: design, production, marketing
2. Apparel: design, production, marketing
3. Accessories: design, production, marketing
4. Retailing: buying, selling, store operations
5. Maintenance and care: drycleaning, laundering

B. Importance of Fashion

1. Relation to life styles
2. Reflection of social changes

C. Personal Characteristics in Relation to Fashion Industry Careers

1. Variety of competencies and interests accommodated
2. Self-appraisal: interests, aptitudes, values

- 1) Materials and products handled
 - 2) Tools and equipment used
 - 3) Uses of products, i.e. where do they go
 - 4) Places of employment and working environment, i.e. stores, factories, mills, showrooms, etc.
 - 5) General competencies required in each field, i.e. skills, knowledge, attitudes
- c. Occupational opportunities
- 1) Examples of specific jobs in each field
 - 2) Geographic opportunities

After each exploratory experience in this module, have students enter the appropriate information that they have acquired.

2. Divide the class into groups and have each group:
 - a. List all the different types of activities or occupations that they can think of that were involved with the clothes that they themselves are wearing
 - b. Try to classify these activities or occupations according to their sequence of production and distribution
 - c. Try to identify the types of places in which these activities or occupations may have occurred

The conclusions reached by each group may be summarized on a "flow chart" on the blackboard, or groups may create a graphic display of their choice, such as an occupational job pyramid or flow of merchandise. Conclude activity by emphasizing the broad range of activities and skills utilized and the different occupational families, or fields, in the industry.

3. Conduct an analysis or survey of fashion industry activities, occupations, and types of firms in the community or region of the school by having students research and identify community people or places who are involved in the design, production, or distribution of textiles, under and outer apparel, and accessories for men, women, and children. The end result of this class survey can be a coordinated visual illustration on an enlarged community or

Exploratory Experiences

OBJECTIVE 1: *Students will be able to identify and distinguish between the different occupational fields of the fashion industry, and understand that there are many varied activities, competencies, and job opportunities to be found in the design, production, and distribution of fashion products.*

1. Have each student begin a loose-leaf, sectioned *Fashion Industry Career Facts* notebook and allow space for entries to be made in each section after every exploratory learning experience. The notebooks should include a section for each of the occupational fields to be explored (e.g. textile design, apparel design, textile production, apparel production, fashion merchandising, clothing services). Direct students to further subdivide each section with the following headings:
 - a. The function of each field within the industry
 - b. Occupational characteristics of each field

regional map showing location and different types of fashion industry enterprises (producers, retailers, etc.) The different types of enterprises may be identified by small colored pin-on flags (prepared by the students) on the map, with each color representing a particular type and bearing the name and address of the firm. Sources of supply for a community map would be a local taxi company, a newspaper office or Chamber of Commerce. This activity can familiarize students with occupational opportunities in the community or region.

4. Organize an audiovisual, class-produced, coordinated presentation of occupational fields, activities, and general job requirements in the fashion industry. Some individual students or student teams may develop slide presentations, with a script, from real places or from illustrations in books or publications. Others may make tape recordings of real or imaginary interviews with different types of workers on the job, relating to their activities, responsibilities, working environment, competencies required, and job satisfactions.
5. An alternative to #4 above, or an expansion of this activity, could be a class-produced multi-media *Fashion Industry Occupational Exhibit*, a *Fashion Industry Career Corner* or a *Fashion Industry Occupational Resource Center* to which parents and other students in the school could be invited upon completion. This activity lends itself to a team-teaching effort involving several different subject areas. Working in teams or individually, different students could research and prepare:
 - a. Tape recordings of worker interviews
 - b. Slide presentations of places and activities
 - c. Career booklets or mimeographed pages which classify occupational fields, specific jobs, job activities and characteristics, and required competencies
 - d. Posters which illustrate activities, fashion industry terminology, employment opportunities and the like
 - e. Exhibits and/or demonstrations which illustrate tools, equipment, materials, and products of the fashion industry
 - f. Bulletin board displays that illustrate current and historical fashions

In planning and preparing for this comprehensive presentation, emphasize its underlying purposes of enlarging the potential audience's understanding of the fashion industry, and giving students "minds-on" experiences that relate to career decision making. Challenge the student groups to find creative

and colorful ways to present their particular assignment, and solicit their suggestions for additional presentations.

6. Organize class field trips to different types of fashion industry firms. Depending upon community resources, on-site observations of textile, apparel, and accessory producers and retailers are suggested. Explain purpose of field trips to students and direct them as to what to observe. Arrange for an on-site speaker to explain the firm's organization, activities, and job requirements.
7. If it is possible to borrow clothes or accessories from local stores and/or producers, or from apparel construction classes in the school, have class produce a fashion show and theme it around the different occupational fields, activities, and jobs that are involved in the clothes being shown. Fashion shows are a motivating device and students can produce remarkable results. Emphasize to the students that the theme and the content of the show commentary is the major purpose of the show, and that the clothes to be shown are merely a means to the end. If clothes are not available for fashion show purposes, have student teams work up a plan for a show and present their plan, with a written commentary, to the class. Their fashion show kit should include illustrations and pictures of the clothes that they describe. These can be clipped from magazines and newspapers. An excellent source of information on producing a show is Kay Corinth's *The Show Business of Fashion Business*. Another possible alternative for an occupational analysis of a fashion show would be for students to attend a local fashion show and report on it accordingly. (Note: This activity, which emphasizes written commentary, can be fused into a language arts class)
8. Show *Clothing: A Pair of Blue Jeans* or *Fashion in the Making*. Direct students to observe and try to classify the occupational fields, specific occupations, job activities, and the competencies that they will be seeing. Come to conclusions on the wide variety of skills and activities utilized in the production and distribution of apparel.

OBJECTIVE 2: *Students will recognize the importance of fashion as a reflection of lifestyles.*

1. Use an opaque projector to show the apparel and accessory fashions in the *1902 Edition of Sears Roebuck Catalogue* (Crown Pub., N.Y.) or the *1897 Sears Roebuck Catalogue* (Chelsea House

Pub., N.Y.) as contrasted to the fashions shown in a current Sears Roebuck catalogue. Have students compare early and current fashions, and ask them to hypothesize about societal changes that influence fashions. Conclude by relating the early and current fashions to their era and to the effect of demographic and psychographic changes on the activities of the fashion industry

2. Plan a class visitation or assign students to visit a local museum in order to observe, from historic costumes or paintings on display, how fashions have changed. Have them (a) hypothesize why changes have occurred and how fashions relate to life styles, and (b) explain how fashions manifest themselves in color, fabrics, silhouettes, and "looks." Implications of fashion changes for the fashion industry may also be discussed.
3. Have students bring in an example of an "outdated" fashion (either an illustration or a merchandise example from their own wardrobe) and show the class how they could change it to make it current.
4. Lead a class discussion on current and possible future fashions as they relate to "life styles." Ask class to "brainstorm" fashions for 10 years, 50 years, and 100 years hence, give their reasons for their predictions, and suggest implications for fashion industry occupations and activities.
5. Assign students to do library research of historical costumes and the methods of producing textiles and clothing prior to the Industrial Revolution. Lead a class discussion using students' findings as a springboard to compare them with current production and distribution methods as they relate to expanded job opportunities, the increased complexity of fashion industry processes, and the increased need for the resulting products.

Note: Experiences #1, #2, #4 and #5 are examples of exploratory activities that could be integrated into social studies classes.

OBJECTIVE 3: *Students will become aware of their personal interests, aptitudes, and current abilities as they relate to careers in the fashion industry.*

1. Lead a class discussion on how an individual's personal interests and native abilities may play a part in his/her selection of a career. Have students develop a list of interest and abilities that might influence career decisions. Write these on the board as students suggest them and with students group

them into categories — e.g. creative, mental, artistic, manual, mathematical, clerical, and the like. Divide students into groups to try to match categories of interests and abilities to different occupational fields and/or activities in the fashion industry. Develop a chart or bulletin board illustrating relationships of abilities, aptitudes, and interests to occupations. Have students privately or publicly evaluate their own interests and abilities as they relate to possible careers in the fashion industry. Emphasize that the chart is only a tool for their tentative self-evaluation, and is far from complete.

2. Have different teams of students research career information books and books about people in different occupational fields of the fashion industry such as textile design, apparel design, textile production, apparel production, fashion merchandising, or fashion retailing, for general information about occupational characteristics and requirements in the different fields. Direct students to analyze and classify their findings according to (a) the tools, equipment, materials, and products that are used; (b) the customers for their products; (c) examples of jobs in each field; (d) the extensiveness or limitation of interpersonal relationships; and (e) the physical surroundings, pressures and attitudes of the working environment. After each group presents its analysis, have class compare and discuss similarities, differences, advantages, and limitations of each field. Through this activity, students should become more aware of the varying work environments in the fashion industry and the work characteristics, requirements, and occupational opportunities in the different segments of the industry.
3. Have class, either in student groups or individually, prepare a matching personality profile of the abilities, aptitudes, and interests that seem to them to be suitable and necessary for each of the occupational fields researched in the above learning experience. Coordinate the results in class, and correct any major or meaningful omissions. Through this activity students should become more aware of personal and occupational competencies in fashion industry occupations, and be better able to relate and evaluate their own interests and aptitudes for careers in the industry.
4. Ask students to note, in writing, either one occupation in particular or one occupational field in general which might be of interest to them and for which they think they are suited by aptitude and temperament, or one field or job which would not

interest them and for which they think they are not suited. Collect information and divide students into groups of similar interest or disinterest to discuss the reasons for their self-appraisal of their suitability. Have each group summarize their reasons and briefly present them to the class-at-large for a general class discussion, evaluation, and conclusion pertaining to interests, aptitudes, and abilities as they relate to job requirements in the fashion industry. This activity should help students to define and increase their understanding of their own interests, values, and aptitudes as they relate to the career requirements of the fashion industry.

Springboard Ideas for Integrating Exploratory Experiences

- Foreign Languages: Words for design, production, fabric, clothing, fashion, style, selling, stores, etc.
- Mathematics: Profit objectives of the fashion industry and elements of profit (sales minus costs minus overhead)
- Social Studies
 1. Invention of sewing machine; impact of the Industrial Revolution; development of the apparel industry
 2. Early textile mills as the first factories in America
 3. Home-made fabrics and clothing of early settlers
 4. Changes in fashions as a reflection of changes in society
 5. Sociological significance of fashion
- Art
 1. Posters for fashion industry occupational exhibit or career corner
 2. Identification of art and design elements in fashions
- Language Arts
 1. Occupational career booklets
 2. Analysis of fashion magazines and trade journals

Suggestions for Evaluation

Students may be evaluated on evidence of their ability to:

1. Identify different occupational fields in the fashion industry and differentiate between the role that each plays in the functioning of the industry as a whole.
2. Match a list of specific job titles to different occupational fields.

3. Match a list of job activities to specific jobs and/or typical places of employment.
4. Identify the different occupational fields that exist in their local community or region.
5. Match a list of interests, abilities, and aptitudes to the competency requirements of different occupational fields of the fashion industry.
6. Demonstrate an understanding of the importance of fashion *either* by (a) a definition, (b) its relationship to life styles or societal changes, *or* (c) its economic importance to the fashion industry.

Teaching Resources

SELECTED REFERENCES

- Anspach, K. *The Why of Fashion*
 Bennet-England, R. *Dress Optional: The Revolution in Men's Wear*
 Brenner, B. *Careers and Opportunities in Fashion*
 Editors of Menswear Magazine. *75 Years of Men's Wear Fashions*
 Fried, E. *Is the Fashion Business Your Business*
 Heal, E. *Fashion as a Career*
 Horn, M. *The Second Skin, An Interdisciplinary Study of Clothing*
 Jarnow, J. and B. Judelle. *Inside the Fashion Business*
 Laver, J. *The Concise History of Costume and Fashion*
 Mademoiselle Magazine. *Fashion Jobs*

SELECTED TRADE PERIODICALS

- Clothes Magazine*
Daily News Record
Women's Wear Daily

AUDIOVISUAL AIDS

- Clothing: A Pair of Blue Jeans.* 13 min., 16 mm color film sound
 Source: Learning Corporation of America, Preview Library, 50-30 Northern Blvd., Long Island City, N.Y. 11101
- Clothing Communicates.* 6 min. color filmstrip and record
 Source: J.C. Penney and Co., Educational and Consumer Relations, 1301 Ave. of the Americas, New York, N.Y. 10013 (or from a local Penney store)
- Careers in the Fashion Industry. A Career Education Curriculum Package.* 35 mm color filmstrip series with sound and a teacher's guide
 Source: Butterick Fashion Marketing Co., P.O. Box 1914, Altoona, Pa. 16603
- Fashion in the Making: From Concept Through Production to Consumer.* 40 min., 35 color slides with printed commentary
 Source: Fairchild Visuals, 7 East 12 St., New York, N.Y. 10003

INSTRUCTIONAL SUPPLIES

In addition to the instructional materials implied in the learning experiences, the following are suggested:

- Examples of advertisements of textiles

- Examples of apparel and accessory advertisements by producers
- Examples of fabric, apparel and accessory advertisements by retailers

Teacher Resource Information

OVERVIEW OF THE FASHION INDUSTRY

Fashion is as old as recorded history and as new as tomorrow. It manifests itself not only in what people wear but in what they eat, the way they talk, what they do, how they live, and the things they use.

Fashion can be defined as all of the prevailing styles followed by substantial groups of people at a given time in a given place. Fashion touches many facets of human living and, in turn, the changing conditions of the environment in which that living takes place bring about changes in fashion. The intensity with which changes in fashion are followed by people everywhere on all levels of society is evidence of its impact on human activities and its significance as a social phenomenon.

The phenomenon of fashion has been studied, analyzed, and explained in many different terms. Economists view it as an element of artificial obsolescence that impels people to replace commodities which still retain their original usefulness even though the new may not greatly differ from the old. To sociologists it represents a manifestation of social interaction and an element of status seeking; psychologists find indications of sex impulses in patterns of dress. Historians see fashions as a reflection and documentation of the ideals, tastes, and values of their times just as are paintings, sculpture and other art forms.

The influence of fashion is felt not only throughout the social world but in all categories of economic activities. It is most clearly demonstrated however in a multi-billion dollar industry complex, commonly known as the "Fashion Industry", which is dedicated to the design, production, and distribution of apparel and accessories for men, women, and children. Because clothing is considered to be the oldest and purest form of fashion expression, this industry embodies more aspects of fashion than any other single rallying point.

Fifty years ago "fashion" was directed, ordained, cultivated, and handled by the few, in small shop operations. Today the fashion industry is, on the one hand, the exclusive air of an elegant specialty store presenting a collection of high-priced originals and, on the other hand, it is the giant factories that dispatch "blue jeans" in endless dozens to cities and prairie towns across America.

A business that began as an enterprise of small shops now caters to and employs millions of people, offers a multitudinous array of products, utilizes a diversity of talents, and ranks among the largest industries in our economy.

FASHION INDUSTRY OCCUPATIONAL FIELDS

The fashion industry is not a clearly defined entity. It is a complex of many different industries, not all of which appear to have anything of fashion among their products.

Plainly recognizable as part of the fashion business are those industries devoted to the making of apparel and accessories for men, women, and children. When one moves back to an earlier stage of production, to the fabrics, leathers, and plastics from which the finished products are made, the line between what is, and what is not, the fashion business becomes even harder to draw. Some textile mills that produce apparel fabrics also produce bed sheets, carpets, or industrial fabrics. Some chemical companies that produce fibers which eventually are spun and woven and cut to make garments are producers also of explosives, fertilizers, and photographic film. Some producers and processors in fields normally remote from fashion find themselves temporarily with one foot in the fashion business when prevailing styles demand such items as industrial zippers, chain belts, paper dresses, or whatever the case may be. A season or two later, they may be as far removed from it as ever, but for the time being, they too are part of the business of fashion.

The fashion business includes the stores that sell and service apparel and accessories, and the mail-order catalogues from which many consumer purchases are made. It includes businesses that neither produce nor sell merchandise, but render advice, assistance or information to those that do. In this last category are consumer publications that disseminate

news of fashion, ranging from the women's page of the daily newspaper to magazines devoted primarily to fashion news such as *Vogue*, *Harper's Bazaar* or *Gentlemen's Quarterly*. Also included in this category are trade periodicals which carry news of fashion and information on production and distribution techniques to retailers, apparel manufacturers, and textile mills. It includes also publicists and advertising specialists, fashion consultants, and buying offices that represent retail stores in the vast wholesale centers.

All these and more are part of the business — farms and mills and factories, union labor and white-collar workers, business tycoons and creative artists. All play their parts in the business of fashion.

ECONOMIC IMPORTANCE*

The economic activities involved in the design, production, merchandising and maintenance of textiles, apparel and accessories are a sizeable force in our nation. Whatever yardstick one uses as a measurement, their importance becomes clear.

In terms of money that Americans spent in 1972, clothing, accessories, shoes, and clothing care services accounted for 62 billion dollars, an amount which constituted almost 10% of total consumer expenditures. In terms of factory output, the industry also ranks high. Textile output for 1972 reached 28 billion dollars and factory shipments of men's women's, and children's apparel exceeded 26 billion dollars.

The industry is also important to all parts of the country rather than just a small geographic area. Although the heaviest concentration of textile manufacturing facilities is in the South and New England, some phase of textile activity is carried on in nearly every state of the Union. Apparel production plants can also be found in every state and are increasingly being located in small towns where, in many cases, they are the only industry or the largest employer. Apparel and fabric retailers are to be found in every major city, in every suburb and in the smallest of towns.

MANPOWER NEEDS

Millions of people are employed in producing textiles and apparel, in staffing the retail stores that make this merchandise available to the consumer, and in the retail or industrial establishments that specialize in clothing services. Of the 20 million people employed in U.S. manufacturing industries in 1972, practically one in every eight was employed either in the industry divisions that produce apparel for men, women, and children or that produce the materials from which clothing is made. The apparel segment which alone employs almost 1.4 million people is the 6th largest employer of people in the manufacturing sector of the economy and, for example, employs more people than the entire printing and publishing field or the chemical and drug industry. Textile enterprises employ another million workers. In addition, retail outlets that play a significant part in the distribution of clothing employed the services of more than 1/4 of the 11.7 million men and women engaged in retail occupations in 1972 and of this number it is estimated that 50% are engaged in activities directly concerned with the merchandising of apparel and textile products. Drycleaning and laundering service establishments employed an additional 1/2 million.

VARIETY OF COMPETENCIES UTILIZED

The fashion industry is many-faceted and offers a host of varied entry jobs and career opportunities. There is a place in the industry for many different kinds of people possessing diverse skills, interests, talents, and educational preparation. Job requirements and opportunities are varied enough to interest widely differing types of individuals and provide an outlet for the talent of gifted creative individuals as well as employment for workers who are happiest at routine occupations.

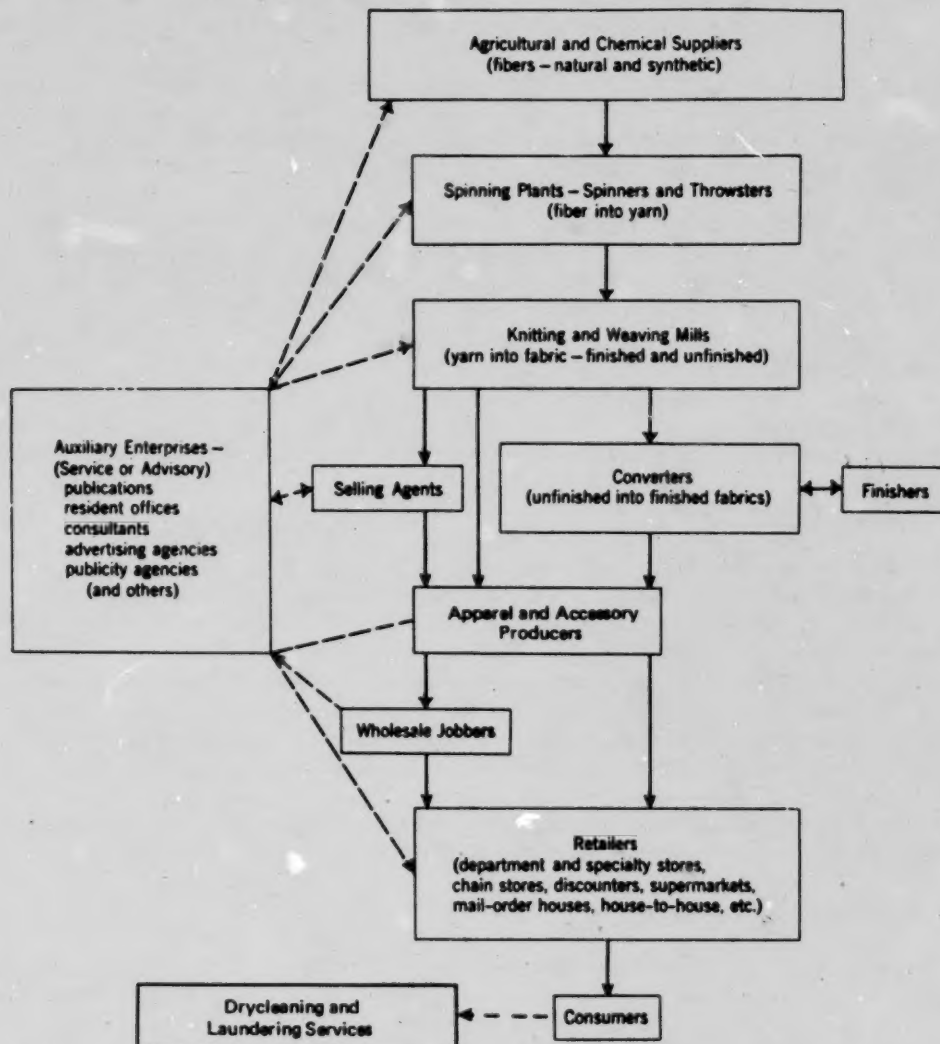
Technicians and artists, chemists and engineers, originators and copyists, cutters and sewers, buyers and sellers, machine operators and shop supervisors, administrators and entrepreneurs — all these and many more constitute the variety of skills utilized in the design, production, distribution, and servicing of textile and apparel products.

DIVERSITY OF EDUCATIONAL JOB PREPARATION

Although training for one occupational field of the industry is often an asset applied to another, the type, degree, and extent of specialized educational skill-development preparation do differ from one field to another. To cite but a few examples: a textile designer for woven fabrics requires specialized preparation in weaving skills as contrasted to

*Source of figures: *U.S. Industrial Outlook 1973*, U.S. Department of Commerce

FASHION INDUSTRY FLOW CHART



the apparel designer who needs garment construction skills; the textile designer for printed fabrics requires art preparation; the fashion merchandiser, in turn, needs an understanding of textile design and apparel construction but actual design and construction skills are not necessary.

Applicable to all occupational fields of the industry are such areas of study as textiles, apparel, and fashion marketing. Equally important are disciplines which develop the communication, problem-solving, and "life" skills of students. Vocational-technical studies contribute to professional competency but other studies that develop the student's understanding of the humanistic forces that influence the industry's products and procedures are equally significant.

With few exceptions, the industry welcomes students with varying levels of educational attainment. One can begin a career in any of the occupational fields of the industry with high school preparation. The fact of the matter is that many successful executives in all areas of the industry have attained top positions without benefit of a college education. However, as in all industries, the levels of entry employment opportunities and the potential for career advancement do tend to reflect levels of education. This is particularly true in highly competitive employment areas.

BROAD RANGE OF OCCUPATIONAL OPPORTUNITIES

In choosing a career, most young people want a field in which they can advance. Everyone wants to look forward to growth — growth in earnings, growth in skills and usefulness, growth in job opportunities. The fashion industry is a growth industry. It offers a variety of opportunities to young men and women who, entering now, can look forward to personal and economic growth. Age, color, sex, marital status, creed, race, and restrictive unions are matters of relative unimportance. Working conditions and financial compensation are satisfactory, and good pay is a by-product of good training, good job performance, and good breaks.

The chart that follows presents an overview of different jobs within major occupational fields of the fashion industry complex, and potential places of employment. Exact job titles may vary from place to place depending upon the size and structure of the organization and the number of people employed. Pay rates vary from company to company, from city to city, and from time to time.

Occupational Overview

<u>OCCUPATIONAL FIELD</u>	<u>EXAMPLES OF JOBS</u>	<u>PLACES OF EMPLOYMENT</u>
Textile Design	Colorists Textile Artists Repeat Artists Textile Design Trainees Hand Weavers Textile Librarians Silk Screeners Designers Color Stylists Stylists Freelance Designers Fabric Salespeople	Design Studios Converters Textile Mills Screen Print Studios
	Teachers	Schools
Textile Production	Machine Operators Machine Tenders Spinners Weavers Knitters Record Clerks Fixers Knitting Mechanics Production Managers	Textile Mills

(Occupational Overview continued)

OCCUPATIONAL FIELD

EXAMPLES OF JOBS

PLACES OF EMPLOYMENT

Textile Production (Cont'd.)

Textile Technologists
Textile Converters

Converters
Dyeing and Finishing Plants

Textile Chemists

Converters
Textile Mills

Textile Engineers

Textile Mills

Teachers

Schools

Apparel Design

Samplemakers
Finishers
Duplicate Makers
Fashion Sketchers
Machine Operators
Pattern Makers
Design-Room Trainees
Drapers
Assistant Designers
Designers: apparel, accessories, embroidery
Stylists
Fashion Coordinators

Apparel Firms
Pattern Companies

Teachers

Schools

Alteration Hands
Fitters
Seamstresses
Dressmakers
Tailors' Apprentices
Sewing Instructors
Fabric Salespeople
Tailors
Boutique Owners

Retail Stores
Dressmaking Shops
Tailoring Shops

Apparel Mass-Production

Sewing Machine Operators
Cutters
Markers
Graders
Pattern Makers
Spreaders
Assemblers
Assorters
Pressers
Examiners
Production Clerks
Section Foremen
Plant Managers
Production Managers
Production Assistants
Engineers

Apparel Firms

Teachers

Schools

(Occupational Overview continued)

OCCUPATIONAL FIELD

EXAMPLES OF JOBS

PLACES OF EMPLOYMENT

Fashion Merchandising

Stock People
Merchandise Clericals
Salespeople
Merchandise Distributors
Display Assistants
Advertising Assistants
Comparison Shoppers
Heads of Stock
Department Managers
Assistant Buyers
Fashion Coordinators
Buyers
Boutique Owners
Market Reporters

Retail Firms
Buying Offices

Showroom Salespeople
Sales Assistants
Fashion Coordinators
Stylists
Sales Representatives

Apparel Firms
Textile Firms
Accessory Firms

Teachers

Schools

Drycleaning and Laundering

Counter Salespeople

Retail Laundries and Drycleaners

Drycleaner/Spotters
Finishers

Drycleaning Plants

Washmen

Laundries

Route Salespeople
Sales Representatives
Plant Managers
Plant Owners

Retail Laundries and Drycleaners
Industrial Laundries and Drycleaners
Rental Linen and Apparel Suppliers

Teachers

Schools

module II

CAREER EXPLORATION IN FASHION MERCHANDISING

Major Concepts

A. Occupational Characteristics of the Merchandising Field

1. Function in the fashion industry
2. Characteristics of the field
 - a. Products, services, equipment
 - b. Working environments
 - c. Jobs and job activities
3. Required competencies
4. Occupational opportunities
 - a. Entry-level jobs
 - b. Career advancement opportunities
 - c. Geographic locations

B. Relation of Personal Characteristics to Job Requirements

1. Self-appraisal
 - a. Interests
 - b. Aptitudes
 - c. Current abilities
2. Job requirements

C. Relation of Education to Occupations

1. Preferred educational preparation
 - a. Entry level
 - b. Career advancement
2. Educational possibilities and alternatives
 - a. Secondary
 - b. Post-secondary

Exploratory Experiences

OBJECTIVE 1: *Students will know major activities, required competencies, and job opportunities in the Fashion Merchandising field.*

(Note: Depending upon time, program design, and teacher preferences, exploratory experiences to achieve Objective 1 of this module may consist of a series of

different activities common for all students, or they may be organized as one or more comprehensive class activities, with all students engaging in different activities to achieve the same common objective. Suggestions for comprehensive experiences are designated as such.)

1. If students have already started the *Fashion Career Facts* notebook described in Module I (Overview of Fashion Industry Careers), under exploratory experience #1 of Objective 1, have them add the following subsections to the Fashion Merchandising field:

- a. Under occupational characteristics, add (1) jobs and job duties, (2) job satisfactions
- b. Specific competencies required
- c. Under occupational opportunities, add (1) entry-level jobs, (2) career advancement jobs
- d. Educational requirements and preparation

If students do not have the *Career Fact* notebook from Module I, have them begin a Fashion Merchandising Career Fact loose-leaf notebook. Refer to Module I, learning experience #2 of Objective I for subdivisions and add those described above.

Have students enter the appropriate information that they acquire after each learning experience.

2. Divide the class into groups and have them:

- a. List all the different types of retail or wholesale activities or occupations, *exclusive of actual design and production activities*, that they think or know were involved with the apparel and accessories that they themselves are wearing.
- b. List the types of places in which these activities or occupations can be found and try to classify by different types of retailers (chain stores, large department stores, mail order operations, etc.), wholesale establishments (e.g. textile producers, apparel producers), and auxiliary enterprises (e.g. fashion magazines, advertising agencies).

Teacher or groups may list results on blackboard and summarize by coming to conclusions about fashion merchandising activities, occupations, and possible places of employment.

3. Organize a coordinated class survey of fashion merchandising occupational activities and "places" in the local community, region, or State in which the school is located. The end result of the survey will be a coordinated visual presentation on an enlarged map by names, locations, and types of firms within the area to be surveyed. The different types of firms will be differentiated by small pre-determined colored flags to be prepared by the students and pinned on the map. Each color will represent a particular type of firm, and bear a name and address. Depending on the size and resources of the area to be surveyed, students may be assigned to do team or individual research of a given street, neighborhood, or region. Sources of information would be classified telephone books, actual surveys, parents, Chamber of Commerce, and the like. An enlarged map is usually obtainable from newspaper offices, local taxicab companies, or the Chamber of Commerce. The coordinated occupational map can serve as the springboard for a discussion about community occupations in fashion merchandising and occupational opportunities.
 4. Organize an audiovisual class-produced presentation of careers in fashion merchandising, that illustrates fashion merchandising firms, locations, occupations, job activities, requirements, and satisfactions. Some students working individually or in teams will develop slide presentations, with scripts, which show the inside and outside of different types of places, and examples of different occupations and activities. Other students will make tape recordings of interviews with different workers on the job relating to their activities and responsibilities, required competencies, job satisfactions, and job opportunities. Still other students may mount illustrations with captions.
 5. Depending upon community resources, arrange one or more field trips for behind-the-scenes visits to retail stores, producers of apparel and accessories, and related auxiliary enterprises in order for students to observe and discuss their working environments, merchandising activities, job requirements, and skills needed for entry jobs and career advancement.
 6. Show one or more filmstrips listed in the teaching resources of this module. Preview first, and direct students to come to conclusions about what they see and hear relating to different merchandising occupations, activities, and job requirements. In the class discussion that follows the film showing, introduce the area of aptitudes, abilities, and interests as they relate to job requirements, and ask students to profile the type of personality and temperament that they believe would "match" the occupations and activities pictured.
 7. Have student teams or individuals create selling displays as a hands-on activity in visual merchandising. This can be handled as an outside assignment, or in class. If an outside assignment, have each student create a window or interior store or showroom display, using any 2 or 3 dimensional form of graphics or models that they prefer, such as collages, mockups, and the like, for class presentation and an oral explanation of their selling objective. Display projects can also be done during class time by having teams of students bring in their own merchandise and props that they have created for displaying it. Have students discuss each other's displays in terms of (a) selling appeal, (b) aesthetics, and (c) originality. This display experience may be preceded by directing students to observe exterior and interior displays in retail stores as examples of a merchandising occupation and activity. The display activity may be concluded with a class discussion relating to competencies needed to present merchandise effectively for selling purposes.
 8. As examples of activities in fashion merchandising occupations, teachers may devise by themselves, or in cooperation with students, a series of merchandising activities and situations for student role-playing. Following are examples of situations which could be role-played:
 - a. Salespeople and customers in different types of selling situations
 - b. Retail buyers and manufacturers' salespeople who are trying to sell them a "line" of merchandise or one particular style
 - c. A retail buyer giving an advertising copywriter information about merchandise that the buyer is featuring in an advertisement
 - d. An assistant buyer or head of stock conducting a meeting with the department's salespeople to tell them about the new fashions that will be featured in the department
- Conclude all role-playing activities with their relation to occupational importance.
- (Note: Role-playing situations, such as the above, should utilize actual merchandise. Merchandise can be what students are wearing or can be obtained from clothing production classes in school, or borrowed from local producers.

9. Comprehensive learning experiences:

- a. Provide comprehensive experience in merchandising occupations, activities, job requirements and satisfactions, by a class-run "Flea Market", "White Elephant Sale", or a "Resale store." Involve all of the students in the initial planning of (1) "what" and "how much" merchandise is to be secured; (2) how this merchandising operation will be run; (3) what activities are involved; (4) how merchandise is to be priced; and (5) when store will be open. Since the implementation of this merchandising operation involves a variety of activities, some of which are more "glamorous" than others, it might be advisable to form committees and decide responsibilities by a drawing which notes responsibilities for the activities discussed by all of the students in the initial planning stage. These encompass responsibilities for merchandise procurement, record-keeping, stock arrangements, merchandise and display fixtures, merchandise pricing, display, advertising, publicity, selling, and general store maintenance and operations. If the "market" or "store" is run for more than one day, responsibilities can be rotated by the drawing of lots.

During this all-inclusive, direct, and purposeful merchandising activity, the teacher should hold brief discussions about problems, merchandising activities, and the interdependence of all retail occupations. At its culmination, conclusions should be reached about some of the major activities, job requirements, and job satisfactions of merchandising occupations. Students should further be encouraged to analyze the competencies needed and to compare them to their personal interests, abilities, and aptitudes.

- b. Interest the class in planning, developing, and presenting to a possible audience of parents and other students in the school, a student-produced *Fashion Merchandising Career Corner* or a *Fashion Merchandising Occupational Exhibit*. This could include activities #3 and #4 described above, and could be further expanded to include still other activities for presentation to be researched and prepared by different teams of students. Examples of other learning activities that could be prepared for presentation are:

- 1) Posters illustrating fashion merchandising occupations, merchandising terminology, and the like
- 2) Career booklets or mimeographed job sheets which give occupational information

- 3) Exhibits that illustrate fashion merchandising activities (e.g. visual merchandising displays), current fashions that are being bought and sold, sources of product supply, advertisements, trade periodicals, and the like

This activity lends itself to a team teaching effort that could be fused into many subject areas.

- c. Have students produce a real fashion show or a fashion show kit as described in Module I (Overview of Fashion Industry Careers), exploratory experience #7 under Objective 1. The theme and commentary of this show, however, should revolve around and stress the merchandising occupations and activities involved in the production of a fashion show, which in itself is a merchandising activity. These activities encompass the selection of the featured merchandise by a fashion show coordinator and/or buyer, the activities of buying, receiving, pricing, and inventorying the merchandise, the sales promotion activities involved in publicizing the show (e.g. advertising, publicity, invitations, signs, etc.), the actual production of the show, and the ultimate sales or markdown of the merchandise shown.

OBJECTIVE 2: *Students will develop an understanding of their personal interests and aptitudes as they relate to the occupational characteristics and job requirements of the Fashion Merchandising field.*

1. Lead a class discussion on how an individual's personal interests, values, and native abilities may play a part in his/her selection of a career. Have students develop a general list of interests, aptitudes, and abilities that might influence career decisions. List these on the board and then have students check those that seem suited for the fashion merchandising occupations and job requirements that "hopefully" they know by now. Ask students to privately or publicly check their own interests, values, and abilities against those checked.
2. Have each student write a "Help-Wanted" advertisement for a fashion merchandising occupation that specifies job abilities and competencies required. Exchange the advertisements in the class and then have each student explain why he or she would or would not be interested in applying for the job advertised.
3. Ask each student to explain briefly to the class-at-large why he or she would or would not be interested in a career in fashion merchandising. Class

should be allowed and encouraged to ask and answer each other's questions.

4. Have students do research for class presentation of their findings in biographies and histories of "great merchants". Students can work individually or in teams to construct a personality profile of the different founders of well-known retail merchandising institutions. After all the different profiles have been presented, have students come to conclusions on common personality, temperament, interest, and ability traits. Ask students to publicly or privately check their own interests, aptitudes, and potential abilities against those of the "great merchants." This activity could be adapted to include local merchants (store owners).
5. Create a series of role-playing situations between an employment counselor and a job seeker. Job seekers could play themselves or create an imaginary person with certain personality traits, abilities, and interests. The job counselors should make a sincere attempt not only to advise the job seekers on the career potentials in fashion merchandising in the local community but also to evaluate the job seeker's possible chances of ultimate success and job-satisfaction in this field. Ask class to comment on interviews and information after each role-playing situation.

OBJECTIVE 3: *Students will know desirable educational preparation and possible alternatives for entry-level jobs and potential career advancement in the Fashion Merchandising field.*

1. Have students read the "Help Wanted" advertisements in trade periodicals and local newspapers for jobs related to fashion merchandising, and note the competencies and educational preparation specified. Discuss in class and come to conclusions.
2. Organize a resource panel of employers in the field of fashion merchandising for a brief presentation by each on employment opportunities and entry-level job requirements. Ask each resource person to discuss types of educational preparation that they would recommend for entry jobs and career advancement. Schedule more time for questions and answers than for "speeches." Prepare students for this panel and ask them to come prepared with written questions. (Note: If possible, try to get former graduates of the school who are employed in fashion merchandising occupations, even if they are not yet employers).
3. Plan one or more field trips to secondary and post-secondary schools which have job-preparatory programs in fashion merchandising for a tour of their facilities, classes-in-action, and a discussion with a teacher and an admissions counselor.
4. Contact secondary and post-secondary schools for films and/or a supply of brochures which show and describe their job-preparatory programs in fashion merchandising. For example the Fashion Institute of Technology at 227 West 27th Street, New York, N.Y. 10001 will send program brochures which contain pictures of facilities and classes-in-action, course offerings, costs, scholarships and the financial aids that are available, and admission requirements.
5. Prepare and distribute a career information bibliography of fashion merchandising career reference readings. These books, which are listed in the teaching resources of this module, include information about educational preparation alternatives.

Springboard Ideas for Integrating Exploratory Experiences

■ Art

1. Posters for occupational exhibit
2. Illustrating fashions to be merchandised
3. Two- and three-dimensional display collages
4. Analyzing window displays for art and design elements
5. Advertising layouts

■ Language Arts

1. Analyzing fashion advertising copy
2. Analyzing and/or writing display signs
3. Writing advertising copy
4. Answering help-wanted advertisements
5. Reading of trade periodicals

■ Mathematics

1. Interviewing local merchants about their use of numbers and figures
2. Studying basic profit components: sales, costs, and overhead

■ Social Studies

1. Studying effects of societal changes on history and development of retailing
2. Comparing historical and current occupations
3. Analyzing consumer buying behavior
4. Problems faced by inner-city retailers
5. Small Business Administration aid to retailers

Suggestions for Evaluation

Evaluation may be based on evidence that demonstrates the student's ability to:

1. Identify one or more specific fashion merchandising occupations according to:
 - a. Job activities
 - b. Desired competencies
 - c. Educational and/or previous experiences that are desirable
 - d. Type of establishment(s) where occupations occur
2. Match a list of job activities to a series of different specific occupations in fashion merchandising.
3. Match a list of competencies to the job requirements of a series of different specific occupations in fashion merchandising.
4. Identify job preparation educational alternatives and compare advantages and possible limitations of each.
5. Do a self-evaluation of their interest in a fashion merchandising career and explain why they feel they are or are not suited for the field of fashion merchandising. (Note: An alternative to #5 might be a personality profile of the type of person who they feel would or would not be suited to fashion merchandising occupations.)

Teaching Resources

SELECTED REFERENCES

- Corinth, K. *The Show Business of Fashion Business*
Fried, E. *Is the Fashion Business Your Business*
Jabenis, E. *The Fashion Director: What She Does and How to Be One*

- Jernow, J. and B. Judelle. *Inside The Fashion Business*
Judelle, B. *The Fashion Buyer's Job*
National Retail Merchants Association. *Retailing Has A Career For You*
Scott, G. *Your Future in Retailing*
Willinsky, H. *Careers and Opportunities in Retailing*

SELECTED TRADE PERIODICALS

- Clothes Magazine*
Daily News Record
Women's Wear Daily

AUDIOVISUAL AIDS

- A Career in Retail Buying.* 6 min., color filmstrip and record
A Career in Fashion Distribution. 6 min., color filmstrip and record
Retailing Serves the Consumer. 6 min., color filmstrip and record
Source for above 3 filmstrips: J.C. Penney Co., Educational and Consumer Relations, 1301 Avenue of the Americas, New York, N.Y. 10019 (or from a local Penney store)
Careers in Retailing Series; Fundamentals of Men's Wear Retailing; Creative Distribution Series; Modern Merchandising Series. 35mm color slides with printed commentary. (The number of slides for the different series range from 20 to 175 and can be purchased in all or in part. Sample program kits with commentary are available for examination purposes)
Source: Fairchild Visuals, 7 East 12th St., New York, N.Y. 10003

INSTRUCTIONAL SUPPLIES

- Recruitment informational brochures of large retail stores
- Advertisements by retail stores and apparel producers
- Materials for charts
- Bulletin boards
- Others (dependent on nature of exploratory experiences)

Teacher Resource Information

THE FASHION MERCHANDISING FIELD

The term *fashion merchandising*, as used in this guide to identify an occupational field, requires an explanation in order to avoid possible misunderstanding by readers. Its relationship to marketing should also be clarified.

Marketing, as defined by the American Marketing Association, is "the performance of business activities directed toward the flow of goods and services from producer to consumer or user." Merchandising is defined as "the planning and supervision involved in marketing the particular merchandise or service at the places, times and prices and in the quantities which will best serve to realize the marketing objectives of the business." Since merchandising is the marketing function and activity that governs the merchandise produced or offered for sale, it is an essential occupational field in the "flow" of fashion goods, and makes economically meaningful the work of the talented designers and skilled manufacturing personnel who are responsible for the design and production of textile and apparel products. Such other marketing activities as transportation, storage and warehousing, finance, and market research are services and activities

that support the merchandising function. The selling activities that encompass personal selling, advertising, publicity, visual displays, and the like are part and parcel of the merchandising function.

Fashion merchandising occupations are those that are *directly* involved in the performance of the merchandising function in retailing, wholesaling, and manufacturing establishments. Regardless of precise definition, the basic difference in the merchandising activities of manufacturers and retail or wholesale middlemen is in the point of view of their operations. Whereas manufacturers are interested in *what to make*, retailers and wholesalers are concerned with *what to carry in stock*. The focus of all is on fashion, because apparel and textile products are also called fashion goods. Broadly speaking, all seek the same general objective — having the proper quantities, at the appropriate time, of the types and kinds of merchandise that meet anticipated customer requirements, and at the prices such customers are willing and able to pay. The ultimate goal, as that of any other business activity, is profit or a reasonable return on invested capital.

MANPOWER NEEDS

The increasing interest and emphasis on fashion has created a growing need for educationally prepared and trained fashion merchandising personnel. Retailers of every conceivable type are expanding their fashion operations. Manufacturers have changed their product planning emphasis from a production-oriented approach to a consumer-oriented fashion merchandising approach.

Enthusiastic and motivated young people are in a great demand for such entry level positions in retail merchandising as salespeople, merchandise clericals, display assistants, merchandise distributors, and merchandising trainees, to name but a few. In the manufacturing field there are entry-job opportunities for a beginner, such as showroom assistants, inventory clerks, sales trainees, shipping clerks, and the like. There are also many related occupational opportunities in the auxiliary enterprises that service fashion manufacturers and retailers such as fashion publications, trade associations, advertising and display agencies, and resident buying offices.

Occupational needs and opportunities in the fashion merchandising field are varied enough to interest widely differing kinds of people and provide an outlet for the talent of gifted creative individuals as well as employment for workers who are happiest at routine jobs.

DESIRED COMPETENCIES

In general, successful performance in fashion merchandising occupations demands an outgoing and pleasant personality, an interest in fashion, and an ability to relate to people, to the profit motive, and to textile and apparel products and services. Adaptability is a further requisite since variations in tasks and duties are customary and expected. Manual skill requirements are negligible.

For career advancement more specific competencies are necessary; a knowledge of the value, quality, construction, and performance of fashion products; an appreciation and respect for customer wants and needs; a skill in merchandising and marketing techniques; a capacity to face and enjoy new challenges and problems; an ability to perceive and distinguish relationships and alternatives.

EDUCATIONAL PREPARATION

Although education beyond high school is not a requirement for many of the entry jobs in merchandising, those people who aspire to managerial or executive positions find advanced study a great advantage. Levels of employment opportunity do tend to reflect levels of education. This is particularly true in highly competitive employment areas.

Specifically helpful and applicable to a career in fashion merchandising are such areas of study as textiles, apparel, business or merchandising mathematics, buying techniques, salesmanship, advertising, displays, and marketing operations. As important as the vocational studies that contribute to the students occupational competency are other disciplines that contribute to the "life skills" of the students and deepen their understanding of the economic and social forces that influence fashion merchandising operations. Areas of study that stress communication skills and problem solving are important, as are social studies and economics. Equally important are part-time work experiences in a retail store in conjunction with educational preparation.

OCCUPATIONAL OPPORTUNITIES

There are many entry starting points in the field of fashion merchandising. Some entry jobs, such as selling, can be satisfying within themselves as, for example, a career as a professional salesperson. Others, such as a merchandising

trainee, are stepping stones to another job objective. Possibilities for job challenges and career advancement are inherent in all since there are many different paths and sequential steps by which one may progress. Career development movement may be horizontal or vertical and it can be within one organization or within the industry itself, since all merchandising activities are closely related and interdependent. The ubiquitous nature of retailing, however, makes merchandising entry job opportunities in retail firms much more widespread than in wholesale and manufacturing firms, or in other branches of the industry. Moreover, employment experience in retail merchandising is considered a great asset for advanced fashion merchandising careers in other segments of the fashion industry, and is often an employment requirement. This is because retailing is the final step along the road that textiles and apparel must travel on their way to the ultimate consumer, and an understanding of retail merchandising is therefore of paramount importance for all occupations in the fashion industry.

Opportunities for careers in retail fashion merchandising exist everywhere: in downtown areas, suburbs, and shopping centers; in every hamlet, town, and city. The variety of retail outlets that buy and sell apparel and textile products is almost infinite in terms of the assortments and quality of goods carried. Their range encompasses exclusive salons and bargain basements; cash-and-carry stores and those that charge and deliver; stores that specialize in apparel and stores that carry a general merchandise mix; small, independent entrepreneurs and large-scale, publicly-owned corporate retailers employing thousands of people. Regardless of the multitude of their individual differences however, each type of retailer performs the same basic fashion merchandising function — the purchase of apparel and textile products for resale to the ultimate consumer. In fact, many people tend to regard merchandising as synonymous with retailing.

More than half of all the people who work in retailing are employed in the merchandising division which is responsible for planning, procuring, and pricing merchandise assortments, selling the merchandise it buys, and earning a profit. The balance are employed in activities that service and support the merchandising function such as store operations, personnel, finance and control, or in activities such as advertising, display, and publicity that implement the sales promotion function of merchandising. Buyers, and the merchandise managers who supervise them, are the key executives in the merchandising division of a retail institution. The specific responsibilities of buyers vary according to the type of organization. In departmentalized stores, department buyers are virtually in business for themselves in the sense that they have to budget and plan their expenditures, select merchandise, decide what is to be advertised and displayed, teach and train subordinates, and make a profit. In chain organizations, and in some large multi-store departmentalized operations, the buying activities are centralized in office headquarters rather than in the individual stores themselves. In organizations such as these, the responsibilities differ to the extent that the buyers concentrate on the purchase of merchandise. The supervision and day-to-day management of the sales staff becomes the responsibility of a sales or department manager.

The merchandising activities that service, support, and assist the buying function provide many entry-job opportunities for young men and young women alike. Experience gained in one is applicable and transferable to all types and levels of jobs in fashion merchandising. All can lead to career advancement. However, experience in any phase of retail selling is considered by many to be the best all-round training for a career in merchandising, and equally valuable for other occupational fields in the fashion industry.

Many large-scale retail organizations offer entry positions on junior executive training squads, as do some large manufacturing enterprises. These, however, are often restricted and reserved for graduates of post-secondary schools. Although the type of training differs from firm to firm, it generally includes a series of rotated on-the-job experiences, including selling, which are often supplemented by classroom lectures and special assignments. The length of the training period can be from 6 months to a year. Upon completion of the training period, the trainees are assigned directly to junior executive positions. Opportunities on training squads or promotion to junior executive positions are also available to promising young people who are already employed in the firms, and who are not college graduates. The fact of the matter is that some of the most successful merchandising executives have attained high positions without benefit of college education.

The following chart offers an overview and examples of specific fashion merchandising occupations, typical places of employment, and brief descriptions of what workers do. Occupations are classified according to entry-level jobs and advanced career opportunities. Specific job titles and responsibilities may vary from place to place and are subject to change as technologies change and new positions are created.

PROFILE OF OCCUPATIONS IN FASHION MERCHANDISING

Entry Jobs

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Stock Person	Retail Stores Wholesale Firms Manufacturing Firms	Receive and store incoming merchandise; keep merchandise properly arranged; participate in stock control.
Merchandise Clerical	Retail Stores Manufacturing Firms Wholesale Firms Resident Offices Central Buying Offices	Record information on merchandise ordered, received, and sold; prepare special stock and sales reports.
Office "Follow-up"	Resident Offices	Follow up on buyers' orders for delivery and shipping dates; place special orders and reorders.
Salesperson	Retail Stores	Service customers; transact sales; help with stockkeeping.
"Flying" Squad	Retail Stores	Receive temporary selling and other assignments where needed.
Merchandise Trainee	Retail Stores	Receive periodic assignments in different merchandise departments to learn the various aspects of merchandising.
Assistant to Fashion Coordinator	Central Buying Offices Resident Offices Manufacturing Firms	Help coordinator in producing fashion shows; research fashion; collect and cut fabric swatches.
Executive Trainee	Wholesale Firms Manufacturing Firms Retail Stores Central Buying Offices	Receive temporary assignments in various departments of all the major divisions.
Advertising Assistant	Retail Stores Resident Offices Advertising Agencies Central Buying Offices	Follow through on ads; keep advertising sample books; assist where needed.
Assistant to Copywriter	Retail Stores Advertising Agencies Central Buying Offices Resident Offices	Assist in writing copy.
Display Assistant	Retail Stores	Collect merchandise from departments; help execute window and storewide displays.
Photo Stylist	Photo Studios	Accessorize and fit merchandise that is being photographed.

(Entry Jobs continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Salesman's Assistant Showroom Sales Assistant	Wholesale Firms Manufacturing Firms	Assist salesman when he/she shows merchandise to buyer, and render services to customers.
Comparison Shopper	Retail Stores Central Buying Offices	Shop competing stores; compare prices, observe active selling items; report findings to buyers.
Merchandise Distributor	Retail Distribution Centers	Collect information about individual store needs and allocate merchandise which has been bought.
Shopper	Manufacturing Firms	Shop retail stores and textile firms; observe and report new and/or active selling items.

Advanced Career Opportunities

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Head of Stock	Retail Stores	Maintain stock from receipt to sale of merchandise
Assistant Buyer	Retail Stores Central Buying Offices Resident Offices Wholesale Firms	Aid the buyer in most of his/her duties and take charge in absence of the buyer.
Associate Buyer	Retail Stores Central Buying Offices Resident Offices	Perform the buying function with its accompanying activities for a classification of merchandise rather than for an entire department.
Branch Store Department Manager	Retail Stores	Assist in handling the merchandising activities performed in the branch store; supervise sales personnel and store operations.
Buyer	Retail Stores Central Buying Offices Wholesale Firms Manufacturing Firms	Anticipate wants; select merchandise; determine sources of supply, and time of purchase; budget quantities; price merchandise; buy goods at a price which permits a profit; participate in selling; plan sales promotion activities.
Divisional Mer- chandise Manager	Retail Stores Central Buying Offices Resident Offices Wholesale Firms	Coordinate the activities of a group of related departments; advise and supervise the buyers; interpret and execute policies of management.

(Advanced Career Opportunities continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
General Merchandise Manager	Retail Stores Central Buying Offices Resident Offices	Coordinate and supervise all the buying and selling activities of the entire organization; interpret and execute policies of management; advise and supervise divisional merchandise managers and buyers.
Sales Manager	Wholesale Firms Manufacturing Firms	Hire, train and supervise the activities of sales personnel, and participate in sales promotion activities.
Fashion Coordinator	Retail Stores Central Buying Offices Resident Offices Textile and Leather Firms Apparel Manufacturing Firms	Research, analyze and advise on fashion trends; produce fashion shows; prepare and distribute fashion information to company personnel.
Comparison Office Manager	Retail Stores Central Buying Offices	Supervise the activities of the shoppers who check the competing stores and participate in sales promotion by checking responses to the advertising of competing stores.
Copywriter	Retail Stores Central Buying Offices Advertising Agencies	Create the text, headlines and slogans of ads.
Advertising Manager	Retail Stores Central Buying Offices Advertising Agencies	Direct a company's advertising program by setting policies concerning type of advertising, amount of advertising budget, and supervise the preparation of promotional material.
Display Manager	Retail Stores Central Buying Offices	Plan and direct the execution of window and interior displays.
Section Manager Service Manager	Retail Stores	Maintain satisfactory standards of customer service throughout an assigned part of store; supervise sales personnel; handle emergencies arising in selling areas.
Floor Superintendent	Retail Stores	Supervise a group of section managers within a selling area.
Salesman	Wholesale Firms Manufacturing Firms Sales Representatives	Locate industrial customers; make products known to them; provide product information and services; take orders; follow up on customers.

module III

CAREER EXPLORATION IN APPAREL DESIGN AND PRODUCTION

Major Concepts

A. Occupational Characteristics of the Apparel Design and Production Fields

1. Function in the fashion industry
2. Characteristics of the field
 - a. Products, services, equipment
 - b. Working environments
 - c. Jobs and job activities
3. Required competencies
4. Occupational opportunities
 - a. Entry-level jobs
 - b. Career advancement opportunities
 - c. Geographic opportunities

B. Relation of Personal Characteristics to Job Requirements

1. Self-appraisal
 - a. Interests
 - b. Aptitudes
 - c. Current abilities
2. Job requirements

C. Relation of Education to Occupations

1. Preferred educational preparation
 - a. Entry level
 - b. Career advancement
2. Educational possibilities and alternatives
 - a. Secondary
 - b. Post-secondary

#1 of Objective 1, have them add the following subsections to the Apparel Design and Apparel Production fields:

- a. Under occupational characteristics, add (1) jobs and job duties, (2) job satisfactions
- b. Specific competencies required
- c. Under occupational opportunities, add (1) entry-level jobs, (2) career advancement jobs
- d. Educational requirements and preparation

If students do not have the *Career Fact* notebook from Module I, have them begin an Apparel Design and Apparel Production loose-leaf notebook. Refer to Module I, learning experience #2 of Objective 1 for subdivisions to which the above should be added. Have students enter appropriate information that they acquire after each learning experience.

2. Divide the class into groups and ask them to analyze the clothes that they are wearing in order to identify and distinguish between production elements or processes (such as cutting, sewing, pressing, and the like), and design or fashion features (such as line, silhouette, color, "Look", and the like.) Teacher or groups may list their results on the blackboard and summarize by coming to conclusions about apparel production and design processes, activities, and occupations.

3. Organize a coordinated class survey of apparel design and production activities and "places" in the community, region, or State in which the school is located. A coordinated visual presentation of community apparel design and production activities and enterprises for illustration on an enlarged community map will be the end result of this class activity. Depending on the size of the area to be surveyed, students may be assigned to do individual or team research of activities and enterprises, and prepare small pre-determined colored pin-on flags for the map, that give the name and address of the enterprise and the type of products designed and/or produced by each enterprise. Sources of student information could be classified telephone books, parents, Chamber of

Exploratory Experiences

OBJECTIVE 1: *Students will know major activities, required competencies, and job opportunities in the fields of Apparel Design and/or Apparel Production.*

1. If students have already started the *Fashion Career Facts* notebook described in Module I (Fashion Career Overview), under exploratory experience

Commerce, local trade papers and associations, and the like. An enlarged area map can be obtained from newspaper offices, local taxicab companies, or the Chamber of Commerce. Depending upon the size of the area to be surveyed, different student groups could be assigned to survey different sections.

The final coordinated occupational map can serve as the springboard for a discussion about community apparel production and design activities, and career opportunities in this field. (*Reminder* — Direct students' attention also to custom tailoring, dressmaking, and accessory occupations in design and production.)

4. Organize a class-produced audiovisual presentation of careers in apparel design or production that will illustrate enterprises, working environments, equipment, products, occupations, activities. Some students, working individually or in teams, will develop slide presentations, with a script, of enterprises and workers on the job. Others can make tape recordings of interviews with workers on the job, relating to their activities, responsibilities, required competencies, job satisfactions, and career advancement opportunities.
5. The audiovisual presentation described above could be expanded to a class-produced *Apparel Design and Production Career Corner* or *Occupational Exhibit* for ultimate presentation to a potential audience of parents and other students. This presentation could include other student exploratory learning experiences involving research and visual presentations of their findings such as:
 - a. Posters that illustrate apparel design and production occupations, terminology, work environments, activities, etc.
 - b. Career booklets or job sheets, that give occupational information.
 - c. Exhibits (in addition to audiovisual presentations) that illustrate occupational tools, products, advertisements, current and past fashions, trade periodicals, bulletin board displays, and the like.

In planning and preparing for this class presentation, emphasize its underlying purpose of enlarging the students' understanding of apparel design and production activities, and giving the students "minds-on" experiences that relate to career decision-making. Challenge the student groups to find creative and colorful ways to present their particular assignment, and solicit their suggestions for additional presentations.

6. Arrange one or more field trips for a behind-the-scenes visit to apparel production and/or accessory manufacturing firms in order for students to observe and discuss design and production activities, occupations, work environments, and job characteristics and requirements for entry jobs and career advancement.

7. Show filmstrips *Careers In Fashion Design* and/or *Fashion In the Making* (if not shown in Module I). Preview first in order to direct students to observe and come to conclusions about what they will see and hear relating to (a) different activities, (b) tools, equipment and materials being used, (c) jobs, (d) working environments, and (e) competencies needed for design and/or production careers. In the class discussion that follows the film showing, introduce the subject of personal interests and aptitudes as they relate to job activities and competencies, and ask students to profile the type of person that they believe could perform and enjoy the activities pictured.

8. Have students produce a real fashion show or a fashion show kit as described in Module I (Fashion Career Overview), learning experience #7 under Objective 1. The theme and commentary for this show should be changed, however, to the activities and occupations involved in the design and production of the clothing and accessories being shown.

9. Assign students to do library research of historical costumes and the methods of producing clothing and accessories prior to the Industrial Revolution. Lead a class discussion using the students' findings as a springboard to compare them with current fashions and methods of production, as they relate to job opportunities, activities, and the increased need for mass-produced apparel and accessory products.

10. Plan or assign students to visit a local museum in order to observe, from historic costumes or paintings on display, how fashions have changed. Have them hypothesize (a) on why changes have occurred and how they relate to changing "life styles", (b) how historic fashions may inspire current fashions that are designed and produced.

11. Plan a series of "hands-on" design and/or production activities that will give students opportunities to test out their interests and aptitudes, and to compare them to occupational activities in apparel design or production. The following are some suggestions for such activities:

- a. Distribute small swatches either of different fabrics or of the same fabric, and have students design a man's, woman's, or children's garment or accessory to be made in the swatched fabric. Students can either trace the outline of a basic shape or garment from an advertisement, draw it themselves, or the teacher can reproduce basic shapes and silhouettes for class use.
- b. Provide muslin or have students bring in sheets for an activity in draping garments. Have students work in teams to drape fabrics on model forms (if available) or on each other, and compare differences in "design" results.
- c. Plan an accessory design and production experience, exercising the student's imagination and ingenuity in creating an accessory from a simple, ordinary object. For example, boxes can be turned into a handbag, paper clips into a belt or piece of jewelry, scarfs into hats or blouses, bags into hats and the like. Conclude activity by using results as a lead-in for a discussion of design and mass-production activities and occupations.
- d. Have each student begin with an inexpensive basic white T-shirt and change it's final appearance in any way that they choose, either by decorating and/or dyeing it, or by modifying its shape. Have students evaluate each other's results in terms of potential marketability and possible problems for mass-production.
- e. Solicit the class for their interest and reaction to a project in "mass-producing" and "designing" a product that the class may be able to sell. The mass-produced item might be a basic muslin apron that each student could then individualize by superimposing design features on the finished aprons. The parts of the apron could be mass-cut by students from a paper pattern cut by a community-interested firm or individual, and include body of the apron, waistband, sash, and one or more pockets. If some students have sewing machines, aprons could be put together by them or, as an experience in mass-production, different groups of students could mass-produce (by hand) different parts of the apron. For example, one group could do the hems, another the sashes and/or waistbands, still another could sew on pockets. After the basic aprons have been completed, each student could be assigned to add individual design elements to them, such as two- or three-dimensional decorations and trimmings, color elements, and the like. The finished products might then be sold. The finished products could also be evaluated by

the class in terms of possible problems in mass-producing the design features that were added to the aprons individually but which, in industry practices, would have to be mass-produced.

- f. Have each student bring in an "out-dated" garment or accessory, explain how and if they could change it to make it current, and come to conclusions on implications for design and production activities in mass-producing the changed garment or accessory.

OBJECTIVE 2: *Students will develop an understanding of their personal interests and aptitudes as they relate to the occupational characteristics and job requirements of the Apparel Design and/or Apparel Production fields.*

1. Adapt one or more of the exploratory experiences listed in the previous module (Module II — Career Exploration in Fashion Merchandising) under Objective 2 to careers in Apparel Design and/or Production. Have students relate their own interests and abilities to occupational requirements in design and/or production.
2. Have students, working individually or in teams, research biographies and histories of great designers, either foreign or American, and construct a personality profile of their researched designer. After each personality profile is presented to the class-at-large, have students discuss and come to conclusions on the types of people who have achieved success in the design field. Ask students to privately or publicly evaluate their own interests and aptitudes for a career in the field of apparel design.

OBJECTIVE 3: *Students will know desirable educational preparation and possible alternatives for entry-level jobs and potential career advancement in the Apparel Design and/or Apparel Production fields.*

The suggested exploratory experiences in the previous module (Module II — Career Exploration in Fashion Merchandising) listed under Objective 3 are equally applicable to exploring educational preparation for careers in Apparel Design and/or Production, and can be adapted accordingly.

Springboard Ideas for Integrating Exploratory Experiences

- Foreign Languages: words for design, fashion, cutting, sewing, pressing, construction, production, apparel, accessories, undergarments, and the like

- Art: Art experiences in line, design, shape, and color as related to garments and accessories
- Social Studies:
 1. Comparisons of the production of home-made clothing of early settlers to current ready-made clothing, and their occupational implications
 2. Invention of the sewing machine and its implications for mass production of clothing
 3. Comparison of past and current apparel fashions as a reflection of societal changes
 4. History and development of labor unions as a result of early sweatshops. (The International Ladies Garment Union, which is considered to be one of the most progressive, can be used as an example of overcoming sweatshops, and the Triangle Fire in New York is a historic example of sweatshop working conditions)
 5. Home-produced apparel production tools and equipment of primitive cultures
- Language Arts
 1. Analyzing advertisements of apparel firms in magazines and trade periodicals
 2. Answering help-wanted advertisements for apparel design or production workers.
 3. Reading and analyzing trade periodicals
- Mathematics: figuring wholesale costs of apparel or accessories which include labor, materials, overhead, and profit

Suggestions for Evaluation

Evaluation may be based on evidence that demonstrates the students ability to:

1. Identify one or more specific apparel design and/or apparel production occupations according to:
 - a. Job activities
 - b. Desired competencies
 - c. Education and/or previous experiences that are desirable
 - d. Type of establishment(s) where occupations occur
2. Match a list of job activities to a series of different specific occupations in apparel design and/or production.

3. Match a list of competencies to the job requirements of a series of different specific occupations in apparel design and/or production
4. Identify job preparation educational alternatives and compare advantages and disadvantages of each
5. Do a self-evaluation of their interest and aptitude for an apparel design or apparel production occupation, and explain why they feel they are or are not suited for this occupation. (Note: An alternative to #5 might be a personality profile of the type of person who would or would not be suited to apparel design and/or production occupations).

Teaching Resources

SELECTED REFERENCES

- Cobrin, H. *Men's Clothing Industry: Colonial Through Modern Times*
- Daves, J. *Ready-Made Miracle: The American Story of Fashion for the Millions*
- Fashion Group. *Your Future in Fashion Design*
- Fried, E. *Is the Fashion Business Your Business*
- Jarnow, J. and B. Judelle. *Inside the Fashion Business*
- Kolodney, R. *Fashion Design for Moderns*
- Solinger, J. *Apparel Manufacturing Analysis*
- Vecchio, W. and R. Riley. *The Fashion Makers, A Photographic Record*

PERIODICALS

- Apparel Manufacturer*
- Clothes Magazine*
- Daily News Record*
- Women's Wear Daily*

AUDIOVISUAL AIDS

- Careers in Fashion Design*. 20 min., 35 mm color film-strip, sound
Source: Educational Dimensions Corp., P.O. Box 488, Great Neck, N.Y. 11022
- Fashion In The Making: From Concept Through Production to Consumer*. 40 min., 35 color slides with printed commentary
Source: Fairchild Visuals, 7 East 12 St., New York, N.Y. 10003

INSTRUCTIONAL SUPPLIES

The instructional materials that are needed will depend on the learning experiences and are implied in the suggested exploratory experiences.

Teacher Resource Information

THE APPAREL DESIGN AND PRODUCTION FIELD

The apparel industry is that segment of the fashion industry complex concerned with the design and manufacturing processes of most of the apparel sold in this country.

SCOPE OF APPAREL INDUSTRY

There are some 22,000 firms in the apparel industry which perform one or more of the processes involved in changing the form of fabrics and other raw materials into finished garments for men, women, and children. Some firms perform all the tasks beginning with the design of garments and ending with their distribution to retail outlets. Others design and cut the garments, send the cut pieces out to sewing shops to be sewn and finished, and then take over the distribution process. The sewing factories that specialize in taking the cut fabric for sewing and finishing are called contractors.

The "factory phase" of the industry is located in all parts of the country. Design and marketing activities are, for the most part, in New York, Los Angeles, San Francisco, Chicago, St. Louis, Minneapolis, Miami, Dallas, Kansas City, and Philadelphia. It is the leading industry in the City and State of New York.

APPAREL MANUFACTURING PLANT DISTRIBUTION BY STATES*

STATE	NO. OF PLANTS	RANK	STATE	NO. OF PLANTS	RANK	STATE	NO. OF PLANTS	RANK
Alabama	176	19	Kentucky	131	24	North Dakota	2	50
Alaska	8	46	Louisiana	88	27	Ohio	391	10
Arizona	65	33	Maine	40	37	Oklahoma	91	26
Arkansas	68	32	Maryland	324	12	Oregon	64	35
California	1,719	3	Massachusetts	942	5	Pennsylvania	1,993	2
Colorado	75	31	Michigan	297	14	Rhode Island	65	33
Connecticut	229	16	Minnesota	136	23	South Carolina	202	17
Delaware	21	42	Mississippi	129	25	South Dakota	6	48
Dist. of Columbia	23	41	Missouri	460	8	Tennessee	279	15
Florida	352	11	Montana	4	49	Texas	666	7
Georgia	392	9	Nebraska	37	39	Utah	38	38
Hawaii	79	28	Nevada	8	46	Vermont	14	44
Idaho	12	45	New Hampshire	32	40	Virginia	149	21
Illinois	799	6	New Jersey	1,275	4	Washington	149	21
Indiana	167	20	New Mexico	20	43	West Virginia	42	36
Iowa	78	29	New York	9,110	1	Wisconsin	178	18
Kansas	76	30	North Carolina	308	13	Wyoming	2	50

Source: Dun & Bradstreet, Inc., 1969

22,011 United States total

*The figures used refer to each apparel manufacturing plant location. This includes headquarters and branch location, if it includes a manufacturing operation, as well as each contract manufacturing location.

MANPOWER NEEDS

The apparel industry as a whole, men's, women's, and children's combined, is highly labor intensive. As compared to industries which are highly automated, the ratio of apparel workers to total output is very high. Its 1.4 million workers represent 7% of the total manufacturing employees in this country. In terms of employment of women, the apparel industry ranks first because women comprise 80% of its total labor force. Although the industry is large, the typical establishment is small, with an average of 55 employees per establishment. (Source: *U.S. Industrial Outlook 1973*, U.S. Department of Commerce).

Occupational opportunities and activities are varied enough to interest widely differing kinds of people and provide an outlet for the talent of gifted creative individuals as well as employment for workers who are happiest at routine skills.

The increasing interest in fashion paralleled by the impact of technological developments in the industry has created a growing need for well-trained fashion design and production personnel.

APPAREL DESIGN

The styling and design of their products are a vital element in the success of apparel firms. The creative expression of the design staff is even more important in the apparel segment of the fashion industry than in the textile segment where science, intricate textile machinery, and manufacturing processes frequently play the dominant role. Although it is often hard to pinpoint where original designing ends and copying begins, apparel designers are employed in every phase and branch of the industry. Their responsibility is for developing a "line" of garments to be shown to prospective retail buyers.

The size and personnel of the design staff varies from firm to firm. In small firms the designers may work alone. Large firms may have several design rooms supervised by different designers, each with his or her own helpers. Moderate sized firms may have one designer with several assistants. Since the average sized firm in the industry is moderate in size, the typical design staff consists of a head designer with three or four workers to help.

The responsibilities and activities of designers also vary from place to place, depending upon the size of the firm and the nature of its product. In some cases, designers' activities are confined to designing and supervising the design workroom. In others, the designer may be involved in every step of the production of the line from the original idea to the completed garment. This is particularly true in the men's tailored clothing field where fit and tailoring are of prime importance, and where the designer is often a highly trained production technician.

Garment designers differ in the methods they use to create their designs. Some work out their ideas in rough sketches that are then translated into muslin or fabric. Others develop their designs by draping muslin or fabric experimentally on a dressmaking form. There are still others who do both.

The creation of designs is but one aspect of a designer's job. Once a design has crystallized, a pattern must be made so that the fabric can be cut and sewn into a sample or trial garment. Depending upon the size of the design staff, the first pattern may be cut by the designer or by a pattern-making assistant. A sample hand who works closely with the designer sews the sample garment and makes revisions where the designer thinks necessary. After a satisfactory sample has emerged, it is assessed and discussed with company executives for costs, sales potentials, and any production problems that may affect the design when it goes through the mass-production process. At this point, some designs may be further modified while others are discarded entirely.

Desired Competencies

Designers are creative artists in the sense that they work with line, color, shape, and texture. They are also craftsmen in that their medium is fabric and their "paint brushes" are scissors and pins. The basic competencies that a designer needs are a creative and productive imagination, finger dexterity, and a keen interest in fashion, coupled with specialized expert preparation in practical techniques of patternmaking, sewing, draping, fashion drawing, and cutting. They must also be thoroughly conversant with the nature of fabrics and the construction of garments, and be knowledgeable about manufacturing processes and the ultimate consumers for whom their designs are intended.

Educational Preparation

Design students may find that they work better in one medium or technique than another. Perhaps sketching is more to their liking than draping or patternmaking, or vice versa. The better an aspiring designer is prepared in all of the areas discussed above, the broader will be the opportunities for promising entry jobs and career progression.

Specifically helpful and applicable for a career in apparel design are studies in fashion drawing, pattern development, clothing construction, basic textiles, and the historical development of fashion.

As important as the vocational studies that contribute to the students' professional competency are other disciplines that contribute to the social, civic, personal development, and the "life skills" of the students, and deepen their understanding of the economic and humanistic forces that influence the industry. Specifically important for design students are studies in art appreciation, the social sciences, arithmetic, and communication skills.

Occupational Opportunities

So much of an apparel firm's life depends upon the styling of its line that the designing responsibility is rarely entrusted to a beginner, even a fantastically talented one. Well-prepared beginners, aside from opening up their own boutique or custom dressmaking shops, have access to a number of entry jobs below the designer's level from which they can progress. Jobs such as fashion sketchers, sample makers, assistants to patternmakers or graders, and design room trainees are all paths that can lead to positions as assistant designers and designers.

Although apparel manufacturing plants are located in all parts of the United States, the design activities of the industry are quite geographically concentrated. The majority of employment opportunities in designing for mass-production are in New York City, where a large percentage of apparel firms have their styling and sales headquarters. There are, however, other design centers that are more limited in scope in such cities as Los Angeles, San Francisco, Dallas, Chicago, St. Louis, Minneapolis, Kansas City, Miami, Boston, and Philadelphia.

For a person with specialized training in the practical techniques of fashion designing, there are many other skill-related occupational opportunities that are more ubiquitous in location. For example, skill in sewing can lead to work as an alteration hand in the small and large retail stores that are located everywhere. Sewing skills, coupled with a knowledge of garment construction and patternmaking, broaden occupational opportunities as fitters in alteration departments, and men's tailoring or ladies' dressmaking shops. Individuals capable of making complete garments from pattern to final sewing can even become independent dressmakers or custom tailors, and develop a clientele of their own.

A fast-growing source of beginning jobs and career opportunities is among the group of industries and activities that service the steadily increasing numbers of home sewers in this country. These include pattern companies, thread companies, notion producers, sewing machine manufacturers, and the over-the counter fabric departments of textile companies and retail stores. Jobs related to home-sewing services include sewing instructors, sales personnel for fabrics and patterns, demonstrators, assistants to patternmakers, fashion sketchers, and pattern company staff designers.

In short, beginning jobs and career opportunities are everywhere for all those who love fashion and fabrics, understand garment construction, have specialized preparation in practical techniques of patternmaking, sewing, draping, and fashion sketching, and can interpret their ideas in practical and commercially saleable ways.

Related Occupational Opportunities in Accessory Design

The industries that design and manufacture accessories are as diverse in size and nature as the merchandise itself. Some, like shoes and hosiery, are dominated by huge producers; others like jewelry, handbags, scarfs, belts and gloves are made up of relatively small firms. Some operations are highly mechanized; others still use hand operations not much changed from those that prevailed 50 years ago. The design and selling activities of the large producers are concentrated in New York; smaller producers are located in all parts of the country.

Accessory design is a fertile field for beginners with design aspirations. Many of the accessory areas, however, are separate specialties and require an understanding of specialized materials as, for example, jewelry which demands a knowledge of the properties of metal.

For the artistically inclined person, the design of accessories is a challenging field in which a talented beginner or freelancer can find creative opportunities. Many small firms in the field depend on free-lance designers to style their lines. A background in apparel designing, although not necessary, is helpful in order to design accessories that coordinate with apparel fashions. A knowledge of production processes and problems is essential, since designing for commercial purposes has to result in saleable as well as fashionable styles.

APPAREL PRODUCTION

Within the production activities of the apparel manufacturing process, a wide variety of occupations and skills are needed. Young men and women interested in the field of apparel production can find one or more employment opportunities that will fit their ability and interest and from which they can progress career-wise. There are jobs for skilled *patternmakers* and *graders* who make the paper patterns which are then graded according to sizes, so that the styles created by designers can be produced in quantity and will fit properly. After the graded patterns are made, *spreaders* lay up fabrics and *markers* lay out the patterns on piece goods which is then cut by *cutters* who use either electric cutting machines, shears, or hand knives. *Assorters* then assemble the cut cloth into bundles, either by individual garments or in lots. The bundles are given to *sewing machine operators* who sew the garments together. Most sewing operators are specialists who construct a small part of the garment except in the very high-priced garment field where an operator

makes the entire garment. In some sewing shops, there are *drapers* who are used to prepare the garments for the final operations. *Section* and/or *shop foremen* or *foreladies* supervise the operators. These are generally experienced operators who have progressed to supervisory positions.

The sewn garments then go to *finishers* who do most of the sewing that has to be done by hand. Some of their work is also done with the assistance of special machines. Once their work is completed, the garments go to *cleaners* whose task it is to remove loose threads and remove spots on the finished garments. The usual plant also includes *pressers* who operate the automatic pressing machines. Some pressing may be done as a garment is assembled; sometimes it is done at the completion of all sewing. There are also a variety of such auxiliary workers needed in a factory as *receiving* and *shipping clerks*, and *production control clerks* who direct and distribute the sequence of others to be completed.

The overall factory operations are supervised by *plant* and/or *production managers*, many of whom have started out as factory workers and have advanced to executive managerial capacities. Others have had post-secondary technical engineering education that includes courses in factory layout, time and motion study, quality control, production planning, and the like.

Desired Competencies

To a greater or lesser degree dependent upon the specific job, production workers require the following desired competencies:

1. Manual and/or finger dexterity
2. Ability to manipulate materials, machines or equipment
3. Normal level of vision (colors and shades)
4. Physical ability to carry and move work loads
5. Understanding of fabrics
6. Understanding of garment construction

Educational Preparation

A young man or woman who is manually dexterous and has an interest in apparel production can enter a factory as a relatively unskilled worker and through employment experiences and on-the-job-training, develop some elementary skills. While employed they can usually find a training program in which they can upgrade their job-skills by taking courses in cutting, patternmaking, grading, and even design or factory management.

Factory production, however, is becoming more scientific and technologically advanced. Some specialized educational preparation, that includes a cooperative work experience, is more advisable for meaningful entry jobs and faster advancement than offered by factory experience alone. As is true for most occupations, today, the level of initial employment tends to reflect the degree and level of educational preparation. For example, a relatively short period is necessary to acquire the skill of a sewing machine operator. Over a period of time there has been a definite trend in breaking down the many operations of sewing a garment so that while there are many different operations needed, the individual operations are usually relatively simple. In the men's clothing field where more tailoring skills are needed, the training period is longer for one to become an expert tailor or operator.

Obviously it is necessary to have more skill development preparation for initial entry into the cutting and patternmaking departments that are responsible for the proper fit of garments and the handling of costly piece goods. Skilled patternmakers and cutters are among the most highly paid production workers. With specialized preparation in the areas of basic textiles, patternmaking, grading, marking, and cutting, the beginner is equipped to start as a fabric spreader from which he may then advance to cutting or to an assistant to a patternmaker. Furthermore, all of the skills acquired in specialized preparation for a job in apparel production are transferable from one branch of the industry to another.

Further preparation, usually offered at a post-secondary level, in technical engineering is invaluable for preparation as, or advancement to, plant and/or production managers. Technical engineering programs include techniques of factory layout, time and motion study, quality control, production scheduling, and garment costing, among other areas of study related to industrial management. Courses such as these can be taken either in conjunction with job experiences or as full-time post-secondary preparation for entering positions as management trainees—positions which are usually reserved for graduates of such programs.

As important as the vocational studies that develop the student's technical competencies are other disciplines that contribute to their social and personal development. Arithmetic and applied mathematics are important for apparel production students, as are studies that stress communication skills and problem solving.

Occupational Opportunities

There are apparel production plants located in the small towns and large cities in every state. As the 6th largest employer of people of all manufacturing occupations in our country, they are a vast source of employment opportunities for men and women alike, regardless of race, color, or creed. As is to be expected, entry jobs correspond to levels of education. Many people, however, who have started as factory workers have achieved high positions in the industry, without benefit of college education. There are also related job and career advancement opportunities for a person with specialized training in some or all of the practical techniques of apparel production. For example, sewing skills can lead to work as alteration hands in retail establishments or dressmaking and tailoring shops.

Since many entry jobs in the apparel industry can lead to careers in either apparel design or apparel production, depending upon the aptitudes and interest of the worker, the following chart overviews and summarizes the possible jobs in both areas. The places of employment and responsibilities of workers are classified according to entry jobs and advanced career opportunities. Exact job titles may vary from place to place and are subject to change as technologies change and new positions are created.

PROFILE OF OCCUPATIONS IN APPAREL DESIGN AND PRODUCTION

D = Design
P = Production
DP = Design and Production

Entry Jobs

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Folder (P)	Apparel Factories	Fold, pin, bag, tag, and box finished garments.
Bundler (P) (Sorter)	Apparel Factories	Sort bundles of cut parts according to size, color, and shade and tie them into bundles.
Bundle Handler (P) (Floor Boy or Floor Girl)	Apparel Factories	Distribute and collect bundles of garment parts and supplies to the various production workers in a garment plant; cut work apart, stack it; may mark location points on garment parts.
Spreader (P)	Apparel Factories Drapery & Slipcover Factories	Color shade bolts of cloth, mark spreading length on cutting table, lay up fabric on table by hand or with a spreading machine, lap cloth so that complete garments are produced; perform odd jobs such as carrying material to and from piece goods storage.
Draper (DP)	Apparel Factories	Examine partially finished garment for fit and possible sewing imperfections; pin final details into place, such as bows, flowers, etc., before garment is completed.
Hand Cutter (DP)	Custom Dressmakers Custom Boutiques Manufacturers	Cut individual garments by hand.
Hand Finisher (DP)	Apparel Factories Sample Rooms	Hand sew buttons, hems, linings, finishing details; press samples by hand.
Production Cutter (P)	Apparel Factories Toy Factories	Cut parts of garments from many layers of cloth using an electric cutting machine, or from a few layers of cloth with a manual cutting machine.

(Entry Jobs continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Sewing Machine Operator (DP)	Apparel Factories Toy Factories Embroidery Factories	Perform any sewing operation on any standard or special sewing machine; may be required to do one repetitive job task or multiple job tasks.
Presser (DP)	Apparel Factories Cleaning Establishments Retail Stores	Smooth and shape completed garments and/or garment parts using steam pressing machines and/or hand irons.
Seamstress (linen room) (DP)	Hotels Hospitals	Make repairs on uniforms, bed linens and table linens.
Tailor's Apprentice (DP)	Manufacturers of Tailored Garments Cleaning and Tailoring Shops Custom Tailors Retail Stores	Work with experienced tailors to learn tailoring; do limited hand and machine operations as skill develops.
Alteration Hand (DP)	Dress or Bridal Shops Retail Stores	Alter finished garments following the markings made by the fitter.

Advanced Career Opportunities

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Fitter (DP)	Dress or Bridal Shops Retail Stores	Pin and chalk mark adjustments on the finished garment so that it will fit the individual customer after alteration.
Marker Maker (P)	Apparel Factories	Make a production cutting layout of all the pattern pieces for a style in an entire size range.
Sketcher (D)	Manufacturers Dressmakers Boutiques	Sketch samples for production and showroom use; sketch samples for record-keeping purposes.
Embroidery Designer (D)	Embroidery Houses	Sketch ideas for embroidery or appliqué designs.
Sample Maker (D)	Manufacturers Sample Rooms	Sew the first sample; work directly with the designer or assistant designer.
Assistant Designer (D)	Manufacturers	Drape and draft first pattern; supervise sample makers; work closely with the designer.
Dressmaker (D)	Custom Dressmakers Custom Boutiques	Cut and sew a complete garment for an individual customer.
Duplicate Cutter (DP)	Manufacturers Boutiques	Cut duplicates from original sample; cut duplicates in another size range from the original sample, ex: "sister dresses" in children's wear.

(Advanced Career Opportunities continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Duplicate Maker (DP)	Manufacturers' Patternmaking Department	Sew a duplicate of the first sample, conforming to standard sizes after patternmaker has made the stock pattern; test stock pattern for production purposes.
Grader (P)	Apparel Factories	Proportionately expand and contract the perfected sample sized stock pattern into patterns for an entire size range.
Design Room Trainee (D)	Manufacturers	Are generally helpful in the design room; assist the designer by running errands, sketching, "picking up pins", etc.
Quality Controller (P)	Apparel Factories	Inspect product during various stages of production to ascertain conformance with specifications; when irregularities are indicated, notify appropriate supervisor or foreman or return to affected operator for correction.
Patternmaker (DP)	Manufacturers Commercial Pattern Cos.	Develop a perfect garment from the first sample; may have to subtly adjust proportions to fit stock sizes without changing the style of the garment; sometimes work from a sketch.
Production Supervisor (P)	Apparel Factories	Coordinate all production activities of subordinate personnel; determine how job will be performed, train workers and oversee performance.
Instructor Trainer	Apparel Factories	Indoctrinate and train new workers; retrain experienced workers; oversee job performance.
Accessories Designer (DP)	Manufacturers of: Shoes Handbags Gloves Belts, etc. Free Lance	Sketch ideas for accessories.
Designer (D)	Manufacturers Boutiques	Design a new collection of garments every season; sketch ideas, select fabrics and trimmings, supervise the construction of first samples; often work with buyers and travel to stores across the country to promote sales.

module IV

CAREER EXPLORATION IN TEXTILE DESIGN AND PRODUCTION

Major Concepts

A. Occupational Characteristics of the Textile Design and Production Fields

1. Function in the fashion industry
2. Characteristics of the field
 - a. Products, services, equipment
 - b. Working environments
 - c. Jobs and job activities
3. Required competencies
4. Occupational opportunities
 - a. Entry-level jobs
 - b. Career advancement opportunities
 - c. Geographic opportunities

B. Relation of Personal Characteristics to Job Requirements

1. Self-appraisal
 - a. Interests
 - b. Aptitudes
 - c. Current abilities
2. Job requirements

C. Relation of Education to Occupation

1. Preferred educational preparation
 - a. Entry level
 - b. Career advancement
2. Educational possibilities and alternatives
 - a. Secondary
 - b. Post-secondary

perience #2 of Objective 1, have them add the following subsections to the Textile Design and Textile Production fields:

- a. Under occupational characteristics, add (1) jobs and job activities, (2) job satisfactions
- b. Specific competencies required
- c. Under occupational opportunities, add (1) entry-level jobs, (2) career advancement jobs
- d. Educational requirements and preparation

If students do not have the *Career Fact* notebook from Module I, have them begin a Textile Design and Textile Production notebook. Refer to Module I, exploratory experience #2 of Objective 1 for subdivisions to which the above should be added. Have students enter the appropriate information that they acquire after each learning experience.

2. Have individual students, or student groups, examine and analyze the fabrics of the clothes that they are wearing and:

- a. Try to identify them as "animal, agricultural or chemical"
- b. Identify them as woven or knitted, and try to pinpoint the distinguishing characteristics
- c. Try to identify the designs of their fabrics in terms of whether they have been applied (or printed) to the surface of a fabric, or are an integral part of the fabric structure

Teachers or students may list results on the blackboard and summarize by coming to conclusions about design versus production activities, and possible occupations in each area.

Exploratory Experiences

OBJECTIVE 1: *Students will know major activities, required competencies and job opportunities in the fields of Textile Design and/or Textile Production.*

1. If students have already started the *Fashion Career Facts* notebook described in Module I (Fashion Industry Career Overview), under exploratory ex-

3. Assign students to analyze or survey the fabrics in their home and classify the different types of fabric end-uses as illustrated in their own home. Ask them to add other end-uses that occur to them. Student findings can serve as a springboard for a class discussion of the importance and diverse roles that textiles play in their lives. Try to relate textile products to current events in the news such as astronauts' garments, parachutes, and the like.

4. Ask students to visit one or more retail stores to examine hang tags and labels that give fabric names, fiber and yarn contents, company names, and the like. This activity can also be organized as a "game" with students working in teams to bring in the greatest number of different companies, fabrics, fibers, and/or yarn names.
5. Show one or more textile films and filmstrips (the titles listed in the Teaching Resources of this module are self-explanatory). Preview first in order to determine their current timeliness and in order to direct students to relate what they will be seeing and hearing to textile design and production occupational activities, enterprises, working environments, jobs, and competencies needed for textile careers. In the class discussion that follows the showing of the film(s), introduce the subject of personal interests and abilities as they relate to job activities, and ask students to profile the types of people that they believe could perform and enjoy the textile design and/or production activities pictured.
6. Adapt exploratory experiences suggested in the preceding Module (Module III Career Exploration in Apparel Design and Production) under Objective 1 to learning experiences in the field of textile design and production. Learning experiences #3, #4, #5, #6 and #9 are equally applicable to exploration of textile careers, if textile designing and production activities become the focus.
7. Depending upon community resources, have students visit the costume collections and other related exhibits of museums in order to study and compare the home-produced textile designs and production tools of (a) the early American settlers, and (b) of past and present primitive cultures, with modern fabrics. Have students report their findings and discuss the differences in contemporary textile activities, processes and end-uses, and their implications for job opportunities in the textile field. This activity can be fused into a social studies class.
8. Plan a series of "hands-on" design and production activities that will provide students with opportunities to test out their interests and aptitudes, and to compare them with occupational activities in textile design and production. During and after each or all activities, engage students in discussions about interests and competencies for different types of textile design and production occupations (for example, print designers must draw or paint designs for application on fabrics, whereas woven or

knitted designers must "plot" designs for a machine or "structure" them into the construction of a fabric). Also draw attention to different types of devices used to construct fabrics such as machines that knit versus looms that weave. The following are some suggestions for hands-on experiences:

- a. The school can provide a few small relatively inexpensive weaving hand looms that have a shuttle for students to work, or students can construct such simple weaving frames as (1) a 2' x 4' board with nails to string the yarns, or (2) a cigar box with notched ends. Students can also use small inexpensive metal looms that are usually used to make pot holders, and that can be found in variety stores. By having students weave the same colors of strips of felt, cloth or yarn in any variation or pattern that they desire, design possibilities and variations become obvious. The number of colors should be limited to 4 for the weft (horizontal), although more may be used for the warp (vertical), to conform to practicality for industry mass production.
- b. Exploratory experiences in knitting design and production may be provided in one of several ways: (1) School may provide one or more relatively inexpensive knitting machines that knit scarves, belts, sweaters, and that also make stripes, ribs, and the like. These can be bought in a retail store at prices ranging from approximately \$50 to \$200. (2) If class is all female, knitting needles will also produce different designs and knitted structures. (Caution: boys may be "turned off" by knitting needles).
- c. Exploratory experiences in printing design and production may be provided by having students tie-dye fabrics or T-shirts. Students may also use a vegetable such as beets, onion, or cabbage to prepare their own dyes, by boiling for a long time, and then straining the solution.
- d. Using a polka dot or a stripe as the basic motif, ask each student to create a textile design on a 6-inch square paper, using from 2 to 4 colors. Students should be allowed freedom in the way in which they arrange and size their dots or stripes. Variations in student outcomes will reinforce the student's understanding of the possibilities for individual expression in textile designing. Designs can be executed by the students with crayons, paints, colored pencils, or colored construction paper.
- e. Give students an experience in designing the "repeats" that are necessary in mass printing production, by having them design a checked pattern. Using from 2 to 4 colors, have students

rule a 6-inch square paper into 1/2-inch squares and color the squares in an orderly repeated color sequence.

- f. Provide opportunities for the students to have experiences with color and discuss importance of color in all textile occupations. For example, (1) students may be asked to express a "mood" with color; (2) do a collage either in all black or all white by using different textures and fabrics of the "same" color; (3) mix and apply different colors to the same background color and observe different outcomes; (4) use color wheels and observe variations. Distribute the same black and white design to each student and have students develop a sequential color scheme of their own choosing.
- g. Have students draw a design using as the basic motif an ordinary object found in the classroom such as a paper clip, an electric light bulb, an eraser, a venetian blind, and the like, and then put the design "in repeat" on a larger area. Discuss the need for design repeats in the production of printed and applied designs, by means of roller printing machines.

OBJECTIVE 2: *Students will develop an understanding of their personal interests and aptitudes as they relate to the occupational characteristics and job requirements of the Textile Design and/or Textile Production fields.*

Adapt one or more of the exploratory experiences suggested in Module II (Career Exploration in Fashion Merchandising) under Objective 2 to careers in Textile Design and/or Production. These experiences will provide students with opportunities to relate their own interests and abilities to job requirements in textile occupations.

OBJECTIVE 3: *Students will know desirable educational preparation and possible alternatives for entry-level jobs and potential career advancement in the Textile Design and/or Textile Production fields.*

The exploratory experiences suggested in Module II (Career Exploration in Fashion Merchandising) under Objective 3 are equally applicable to exploring educational preparation for careers in Textile Design and/or Production and can be modified accordingly.

Springboard Ideas for Integrating Exploratory Experiences

- Social Studies
 1. Textile mills as the first factories in the U.S.A.

2. Home production of textiles by colonists — spinning and weaving of natural fibers and yarns
3. Importance of cotton in the South
4. Hand made textile design and production tools of primitive cultures

- Science
 1. Man-made fibers in the textile industry
 2. Textile chemistry and textile testing
- Art
 1. Art experiences in screen-printed and print designs
 2. Evaluating and modifying textile designs
- Language Arts
 1. Analyzing the magazine *American Fabrics*
 2. Answering help-wanted advertisements for textile design or production workers; composing job-wanted ads for textile design or production workers

Suggestions for Evaluation

Evaluation may be based on evidence that demonstrates the student's ability to:

1. Identify and describe one or more specific textile occupations according to:
 - a. Job activities
 - b. Desired competencies
 - c. Types of enterprises where the activities occur
 - d. Desirable educational preparation
2. Match a list of job activities to a series of specific occupations in the textile design and/or production field.
3. Match a list of desired competencies to the job requirements of a series of different occupations in the textile design and/or production field.
4. Identify job-preparation educational alternatives and compare advantages and possible limitations of each.
5. Do a self-evaluation of their possible interest or disinterest in a textile design and/or production career and explain why they feel they are or are not suited for such a career. (Note: An alternative to #5 might be a personality profile of the type of person whom the students feel would or would not be suited to a career in textile design and/or textile production.)

Teaching Resources

SELECTED REFERENCES

American Textile Manufacturers' Institute. *Your Career in Textiles*

Barnhardt, R. *Opportunities in the Textile Industry*
 Cone, S. *Aim for a Job in the Textile Industry*
 National Knitted Wear Association. *Career Opportunities in the Knitting Industry*
 Jarnow, J. and B. Judelle. *Inside the Fashion Business*
 Kopycinski, J. *Textile Industry: Information Sources*
 Walton, F. *Tomahawks to Textiles*

PERIODICALS

American Fabrics
America's Textile Reporter
Clothes Magazine
Daily News Record

AUDIOVISUAL AIDS

Cloth: Fiber to Fabric. 17 min., 16mm color film, sound
 Source: Encyclopedia Britannica, Education Corporation, 425 N. Michigan Ave., Chicago, Ill. 60611
Construction of Cloth. 25 min., 30 color slides with written commentary and 20 fabric swatches keyed to program
 Source: Fairchild Visuals, 7 East 12th St., New York, N.Y. 10003
Introduction to Textiles. 30 min., 32 color slides with written commentary and 18 fabric swatches keyed to program
 Source: Fairchild Visuals, 7 East 12th St., New York, N.Y. 10003
Yarns Used in Making Cloth. 25 min., 32 color slides with written commentary and 22 fabric swatches keyed to program
 Source: Fairchild Visuals, 7 East 12th St., New York, N.Y. 10003

Textiles for Everyone. 15 min., color filmstrip, sound
 Source: American Textile Manufacturers Institute, 1501 Johnston Building, Charlotte, N.C. 28200
The Way It Is With Man Made Fibers. 27 min., 16mm color film, sound
 Source: E.I. DuPont de Nemours and Co., Product Information Section, Textile Fibers Dept., Center Road Bldg., Wilmington, Delaware 19898
Understanding the Crafts: Weaving. 10 min., color filmstrip with record or cassette
 Source: Educational Dimensions Corp., Box 488, Great Neck, N.Y. 11022

INSTRUCTIONAL SUPPLIES

- *Textile Teaching Kit* — available from American Textile Manufacturers Institute, 1501 Johnston Bldg., Charlotte, No. Carolina, 28200 (approximate cost \$5.00)
- *Understanding Today's Textiles* — a teaching kit available from J. C. Penney and Co., Educational and Consumer Relations, 1301 Ave. of Americas, New York, N.Y. 10019
- Brochures from textile producers and associations, e.g. Burlington Industries, 1345 Ave. of Americas, New York, N.Y. 10019
 E. I. DuPont de Nemours, Product Information Section, Textile Fibers Dept., Centre Rd. Bldg., Wilmington, Delaware, 19898
 Eastman Chemical Prod. Inc., Education Director, 1133 Ave. of Americas, New York, N.Y. 10036
 Celanese Fibers Marketing Corp., 522 Fifth Ave., New York, N.Y. 10036
- Fabric swatches
- Others dependent upon exploratory experiences

Teacher Resource Information

THE TEXTILE DESIGN AND PRODUCTION FIELD

The basic function of the textile segment of the fashion industry is the conversion of raw fibers into finished fabrics. At one end of the industry spectrum it draws upon the suppliers of natural or man-made fibers. At the other end it markets the finished fabrics to manufacturers of end products or to fabric retailers.

There are almost 7000 textile production plants collectively employing close to one million workers. These mills perform one or more of the three basic processes involved in the production of textiles; the spinning of natural or synthetic fibers into yarns, the weaving or knitting of yarn into fabric, and the finishing of fabric to impart color, texture, pattern, ease of care, and other characteristics. Some mills stop at the gray-goods stage with unfinished fabric, which is then ready to be styled and processed by a converter. The textile converter may have the fabric designed in his own studio or buy designs from outside studios specializing in this service, and then have it finished or processed in a dyeing, finishing, and/or printing plant. Still other textile enterprises have a vertical set-up and do the complete job, starting with the raw fiber, finishing it, designing it, processing it, and marketing it to manufacturers or retailers.

Textile mills are largely situated along a broad arc reaching from New England through the Southeast and into Texas. Designing, styling, and sales activities, however, are heavily concentrated in New York, with some lesser design and sales centers in New England, Philadelphia and the West Coast.

The textile segment of the fashion industry complex has been described as being "at one and the same time, an industry, an art, a science; an industry in its manufacture of raw materials into useful products; a science in the applica-

tion of research and technology to its products and manufacturing processes; an art in the creative styling and design of fabrics." (ATMI, Charlotte, N.C. — *Your Career in Textiles*.)

MANPOWER NEEDS

The textile industry is so complex and diversified that it requires a variety of talents, abilities, levels of skill, and educational preparation . . . artists for design, workers for production, scientists for textile chemistry, and personnel for marketing and management. To meet the continually growing and changing textile needs of this nation, the textile industry needs qualified, ambitious, and resourceful young people throughout its research, production, design, and distribution and sales structure. Its continued progress is dependent upon them.

Geographic Distribution of Textile Production



COURTESY OF AMERICAN TEXTILE MANUFACTURERS INSTITUTE

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OCCUPATIONS IN TEXTILE DESIGN

A textile designer is a person who creates the patterns or designs for fabrics, whether structural, as in woven or knitted design, or whether applied to the surface of a fabric, as in printed design. In general, print designers paint their designs on paper for reproduction by such printing processes as machine rollers and screen printing, as contrasted to designers of structural fabrics who plan, or plot their patterns and designs for weaving looms or knitting machines. Often, the designer for woven fabrics may work directly on a small loom weaving sample fabrics while knitwear designers create their designs on a sample knitting machine; both must adhere to their technical limitations and plot their designs for eventual mass-production.

Few American industries place as great a premium upon creativeness and artistic expression as does the textile segment of the fashion industry. Textile designers, colorists, fabric stylists, repeat artists, screen printers, weavers — all have a hand in the creation of new fabrics. In an industry where as many as 10,000 different designs are produced in a single year, there is a wide variety of occupational opportunities for those with creative talent and appropriate preparation. The increasing interest in fashion paralleled by the impact of technological developments in the industry is creating a growing need for textile design personnel to meet the continually growing and rapidly changing needs of this nation.

Desired Competencies

Many of the basic competencies, aptitudes, and skill-development experiences vary for the different types of textile designing. The print designer must have an inherent art ability or aptitude, along with a working knowledge of textiles, fabric construction, and printing processes. For the structural designer, the ability to draw is an advantage but not a necessity. Designers of woven or knitted fabrics require a depth of knowledge about yarn characteristics, technical processes, and machine capabilities. They must also be skilled in the usage of textile looms or knitting machines. Equally important for both are a vivid and fertile imagination, a real feeling for color and design aesthetics, a good tactile sense, a sensitivity to customers' desires, and the ability to visualize the effect of their designs on cloth.

Fabric designers tend to become specialists in a particular field for several reasons. One reason pertains to the high degree of specialization within the structure of the industry itself. Another factor is that one person seldom possesses the aptitude, interest, or preparation in all of the artistic and technical competencies necessary to make him or her efficient in all types of designing.

Educational Preparation

To a greater or lesser degree, depending upon the area of design specialization, the tools of a textile designer are color, paint, paper, design techniques, fibers, fabrics, and textile processes. The best training for the aspiring textile designer is to become conversant with the different areas of textile design through a series of introductory and basic skill-development educational experiences that are applicable to all. These basic experiences can then be followed by further educational and/or on-the-job training in the specialized design area that best suits the individual's aptitudes, interests, and/or job opportunities. Other skill-development studies such as print-making, graphic design, photography, jewelry designing, and draftsmanship are related areas which interested students might explore in order to widen their future career possibilities.

As important as the vocational training that contributes to the students' technical competency are other disciplines that expand their social and personal development, and that broaden their understanding of the socio-economic forces that affect the fashion industry. Of particular help to textile design students are studies in art history and appreciation, social studies, foreign languages, and communication skills.

Occupational Opportunities

Regardless of the area of specialization, the field of textile design offers many entry jobs and career opportunities for those who have a feeling for pattern, a love of color, manual dexterity, a technical proficiency in design techniques, and a working knowledge of textile processes.

While the designing and styling activities of the textile mills and factories that are located all over the country tend to be largely concentrated in New York, the fact remains that textile activity does spread throughout the U.S. Burlington Industries, for instance, maintains carpet mills in Georgia, several weaving mills in Mississippi and Texas, vinyl plants in Massachusetts, design studios in New York and New Jersey, and other textile activities in North and South Carolina, Virginia, Tennessee, Alabama and California. Pennsylvania and Rhode Island are also important mill-operation states.

Moreover, basic preparation in textile designing can also lead into a variety of occupational design opportunities in many other parts of the country, depending on the individual's talent and ingenuity in adapting to local situations. Designing greeting cards, packaging, illustrations, and homefurnishings are but a few of the wide range of employment opportunities, not to mention the possibility of free-lance designing.

Independent textile design studios from whom textile concerns, large and small alike, purchase designs are a major factor in the operations of the industry, and offer the beginning designer opportunities to get started in a career. Another important source of placement opportunities is in the independently-owned or vertically-integrated textile converting firms that style and finish the unfinished fabrics produced by mills. Initial designing opportunities within mills themselves are more limited since, in some mills, the designer must be as much, if not more, a technician than an artist and must be thoroughly conversant with factory routines and processes.

Print studios need colorists to render patterns more diverse and marketable, designers to originate new style trends, repeat artists to enable the printing of patterns, mill stylists to supervise a first printing at a mill, and a stylist who is responsible for its artistic output. It is through the judgment and fashion intuition of the stylist that a new "line" of designs is put into production and tested by consumer response. This is the most responsible position in a studio. The

work of the stylist does not require drawing and painting, and is usually handled by someone extremely knowledgeable and experienced in the textile business.

Each particular studio, whether independent, converter, or part of a larger vertical set-up, works in its own most practical way, defining responsibilities in the most advantageous manner. Therefore, the titles "colorist", "repeat artist", etc. are used simply to indicate the need for such expert assistance. Whether these tasks are performed by several persons in the studio or absorbed by a fewer number will depend on the particular circumstances existing within it.

The screen-printing area offers much the same varied opportunities. Interesting work may involve color mixing, working out repeats, doing overlays for photographic reproduction, printing, and varied other occupations. The knit and woven areas share the same need for competent and educationally prepared textile design personnel.

In short, textiles today provide a variety of challenging and satisfying beginning jobs and advanced career opportunities for the creative, the artistic, and the venturesome.

The following chart presents an overview and examples of textile design occupations, typical places of employment, and brief descriptions of what the workers do. Occupations are classified according to entry-level jobs and advanced career opportunities. Specific job titles and exact responsibilities may vary from place to place and are subject to change as technologies change and new positions are created.

PROFILE OF OCCUPATIONS IN TEXTILE DESIGN

Entry Jobs

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Reference Swatch Organizer	Print Design Studios	Collect and catalogue reference pieces of existing and new designs for studio and mill use.
Colorist	Print Design Studios Converters Textile Print Plants (Roller or Screen)	Match colors and paint combinations of existing patterns for studios or print plants.
Color Coordinator	Print Design Studios Converters	Set up a new color palette for each season; direct and organize work of colorists.
Screen Printer	Screen Printing Plants Screen Engraving Plants	Place fabric on table, print it, and roll it up in preparation for curing.
Screen Maker	Screen Printing Plants	Make screens, prepare them with emulsion, expose them photographically and coat them.
Screen Printing Artist	Design Studios	Make color separations of accepted designs.
Runner	Weaving Mills Independent Design Studios	Keep sample books, yarn inventory and records; wash, iron and mount samples; wind bobbins.
Roller Engraver	Engraving Studios	Engrave the copper rollers used for print reproduction.

(Entry Jobs continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Beginning Weaver (layout worker)	Weaving Mills Independent Design Studios	Make warps and colorings to stylist's specifications.
Graph Artist Knit Designer Trainee	Knitting Mills Converters	Plot the designer's idea on graph paper; may act as liaison with the mill; follow up on mill strike-offs, and do comparison shopping.
Knitting Colorist	Knitting Mills Converters Independent Design Studios	Work out color combinations for designer's designs.

Advanced Career Opportunities

<u>OCCUPATION</u>	<u>PLACE OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Sample Girl	Weaving Mills Independent Design Studios	Dress loom and weave samples to stylists' specifications.
Repeat Artist	Converters Free-Lancers Independent Design Studios	Given a croquis, repeat artists improvise within the design structure in order to put it into repeat for printing purposes.
Assistant Print Designer	Independent Design Studios Converters	Supervise studio and work in progress; design and originate patterns.
Print Designer	Print Design Studios Converters Free-Lancers	Originate designs for use in industry.
Print Stylist	Print Design Studios Converters	Organize and supervise studio work for maximum efficiency; work with clients and merchandising department in planning ahead for new designs; choose patterns from other sources for future production; assume responsibility for success of new 'line'; often alternate between studio and print plant when new patterns are put into production.
Color Mixer	Screen Printing Plants	Match colors in dye and mix in large quantities.
Screen Print Designer	Screen Printing Studios	Design acetates; put into repeat croquis; adjust existing design for size and taste requirements.
Production Weaver	Home or Craft Studios	Warp and dress loom; produce, on a hand loom, cloth and accessory fabrics for craft or boutique sales.

(Advanced Career Opportunities continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Weaver	Weaving Mill Studios Independent Studios	Dress loom; weave complex samples; initiate colors and patterns; test new fiber on hand loom.
Assistant Weaving Designer Assistant Stylist	Weaving Mill Studios Independent Studios	Oversee studio and work in progress; have responsibility for layouts and weaves.
Weaving Designer	Weaving Mill Studios Independent Studios	Design and originate patterns and colors of sample blankets to be woven at the mill, in coordination with merchandising supervisor.
Weaving Stylist	Weaving Mill Studios	Design the line; originate patterns; make color decisions; work with customers and salesman; supervise mill operations.
Free-lance Designer	Home Studios	Design, originate and develop designs for purchase by mills and/or independent design studios.
Studio Head	Independent Design Studios	Have design, management, and administrative responsibilities; design to clients' specifications and/or originate and develop designs for sale to textile firms.
Assistant Knit Designer	Knitting Mills Converters	Oversee work in progress; graph designers ideas; maintain liaison with mills; design original patterns.
Knit Designer	Knitting Mills Converters	Design and originate patterns; maintain customers' contacts; have total mill responsibility; plan color combinations.
Knit Stylist	Knitting Mills Converters	Style lines; coordinate colors; advise on trends; work with customers.

OCCUPATIONS IN TEXTILE PRODUCTION

The production of textiles is a complex and many-faceted process encompassing many different types of activities, occupations, enterprises, working environments, and specialized skills. The many different categories of activities include the manufacturing of synthetic yarns by companies specializing in such production, the production of fabrics by weaving or knitting mills, and the treatment of unfinished fabrics by the dyeing, printing, and finishing plants who impart color, texture, pattern, ease-of-care, and other characteristics.

Desired Competencies

To a greater or lesser degree, depending upon the specific job and level of responsibility, all textile production workers require a comprehension of fibers, yarns and fabrics, manual dexterity, visual acuity, diagnostic ability, and a mechanical aptitude.

The machines used in the construction and production of different types of textiles, however, are so highly diversified that each of the distinctive manufacturing processes requires differing specialized occupational competencies. For example, the technology of yarn manufacturing requires mechanical applications quite different from those utilized in producing fabrics. In turn, the varying machines and processes employed in manufacturing fabrics are again so highly specialized that weaving skills are not applicable to knitting production, nor are the skills used for one type of knitting the same as those used for still other different types of knitting. Textile dyeing and finishing processes require such other competencies as knowledge of the physical sciences and chemistry, and skill in applying dyes and finishes. Mechanical, chemical, electrical, and industrial engineering skills are examples of the competencies required for engineering design for equipment, production scheduling, or quality control.

Educational Preparation

The preparation needed to qualify for meaningful entry jobs in textile production depends upon the phase of production for which a student wishes to prepare. There are a host of job opportunities for students completing high school and post-secondary schools alike. As is to be expected, initial employment and levels of responsibility tend to reflect levels of education and specialized preparation. Many people, however, who have started off as machine operators have risen to top positions in the industry, without a college education. The continuously increasing sophistication of the equipment and technological processes have reduced the opportunity for such career advancement without some measure of job preparation.

The best training at any educational level for the beginning textile student are introductory background studies in the fundamentals of textile structures and production processes, combined with laboratory workshops designed to develop at least one basic skill that can lead to initial employment and/or continuing career preparation. The highly diversified and distinctive nature of the processes involved in the production of textiles requires, however, equally specialized skill development experiences and career preparation for each one of the many different phases of production — e.g. yarn processing, weaving, knitting, or dyeing and finishing technology. The need for such specialized preparation reflects the different equipment that must be used, and the distinctive skills and technology of the production processes. Although there is some transfer of skills and much common technology, the differences are greater than the similarities.

For careers as textile chemists or textile engineers, advanced educational training in general science, chemistry, physics, mathematics, mechanics, drafting, and engineering is an occupational requirement.

As important as skill-development training are other studies that contribute to the students' social, civic and personal development, and that deepen their understanding of the socio-economic forces that influence the industry and its products. Specifically important as preparation for occupations in textile production are basic and applied mathematics, basic economics, business organization, and an introductory chemistry or general science course. Areas of instruction that stress problem-solving and communication skills are also important.

Occupational Opportunities

The many and diverse production processes provide so many occupational opportunities that it is beyond the scope of this publication to cover them all. (Note: For a detailed listing, see *Dictionary of Occupational Titles*, U.S. Department of Labor, Washington, D.C.). As categorized by the American Textile Manufacturers Institute (Source: *Your Career in Textiles*, ATMI publication, 1501 Johnston Building, Charlotte, N.C. 28202), they encompass operators, technicians, maintenance and repair workers for complex textile machines, record clerks for inventory keeping, buyers for fibers, purchasing agents for raw materials, warehousing and transportation personnel for distribution, training specialists for employee training, textile chemists for research and development of dyes and finishes, and textile engineers for production scheduling, equipment design, and quality control.

The following chart offers an overview and examples of specific textile production occupations, typical places of employment, and brief descriptions of the major responsibilities of workers. The occupations are classified according to entry-level jobs and advanced career opportunities. Specific job titles and exact responsibilities may vary from place to place and are subject to change as technologies change and new positions are created.

PROFILE OF OCCUPATIONS IN TEXTILE PRODUCTION

Entry Jobs

OCCUPATION	PLACES OF EMPLOYMENT	WHAT WORKERS DO
Machine Tender Operator	Yarn Mills Throwsters Knitting Mills Weaving Mills Dyeing & Finishing Plants Printers	Load and unload machinery; examine yarn and/or fabric during the process; notify mechanics when mechanical repair is needed.
Doffer	Throwsters Yarn Mills	Remove full bobbins from spinning frame, roving frame, or twister and restart machine with new set of bobbins.
Oiler	Yarn Mills Throwsters Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Lubricate and/or clean machines on predetermined schedule.
Inspector	Knitting Mills Weaving Mills Dyeing & Finishing Plants Printers	Examine and measure fabric; tag defects; assign quality grades and report defective production to supervisors.
Creeler Yarn Hauler Bobbin Hand	Knitting Mills Weaving Mills Yarn Mills Throwsters	Supply the machine tenders with the correct yarns and/or place the yarns in the creel as needed.
Laboratory Technician	Throwsters Yarn Mills Knitting Mills Weaving Mills Dyeing & Finishing Plants Printers	Take samples from production for testing and perform physical and/or chemical tests of the needed properties; take random sample of raw materials and perform tests to ascertain uniform quality.
Records Clerk	Throwsters Yarn Mills Knitting Mills Weaving Mills Dyeing & Finishing Plants Printers	Perform clerical and administrative duties which may include one or more of the following: production records, quality control records, inventory records, and shipping records.

(Entry Jobs continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Fixer's Helper Junior Mechanic	Throwsters Yarn Mills Knitting Mills Weaving Mills	Perform minor repairs and adjustments; assist fixer during major machine repairs and style changes; perform routine maintenance procedures on equipment.
Smash Repairer	Weaving Mills Warp Knitting Mills	Rethread machine when many warp yarns break at the same time.
Tool and Parts Room At- tendant	Throwsters Yarn Mills Weaving Mills Knitting Mills	Maintain inventory of spare parts and special tools; distribute parts and tools to mechanics as needed.
Dye Mixer	Dyeing & Finishing Plants Printers	Prepare dye and chemical mixtures according to prescribed formulas.
Junior Color Matcher	Dyeing & Finishing Plants Printers	Assist color matcher and/or dyer in preparation and formulations of shade matches; perform laboratory dyeing of needed shades to establish production formula.

Advanced Career Opportunities

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Fixer Mechanic	Throwsters Yarn Mills Weaving Mills Knitting Mills	Supervise junior mechanics; perform major repairs; change equipment to new styles; establish maintenance schedules for equipment.
Head Mechanic	Throwsters Yarn Mills Weaving Mills Knitting Mills	Supervise mechanics; schedule mechanical work; hire and train mechanics; advise management on purchasing new equipment.
Instructor	Throwsters Yarn Mills Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Instruct and train new employees in their job functions and in general company policies.
Shift Supervisor	Throwsters Yarn Mills Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Supervise production employees on a shift; hire and train new workers.

(Advanced Career Opportunities continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Department Foreman	Throwsters Yarn Mills Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Supervise all operations within a department, using guidelines established by top management.
Senior Quality Control Technician	Throwsters Yarn Mills Weaving Mills Dyeing & Finishing Plants Printers	Supervise laboratory technicians; establish sampling procedure; determine standards; evaluate test results; maintain records of test results.
Chief Inspector	Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Supervise inspectors; reexamine borderline pieces for reclassification of grade; notify other departments of problem areas.
Quality Control Director	Throwsters Yarn Mills Weaving Mills Dyeing & Finishing Plants Printers	Supervise all operations of inspection room and laboratory; approve new developments from quality viewpoint.
Production Scheduler	Yarn Mills Throwsters Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Assign workload to machines; determine raw material assignments.
Expediter	Dyeing & Finishing Plants Printers	Compile lots; issue lot numbers; keep log of completed and in-process lots; maintain contact with customers on delivery dates.
Senior Color Matcher	Dyeing & Finishing Plants Printers	Establish formulas to achieve required color matches; check production to assure continued acceptable color matches, and adjust formulas as needed.
Plant Manager	Yarn Mills Throwsters Knitting Mills Weaving Mills Dyeing & Finishing Plants Printers	Supervise all operations of the mill.

(Advanced Career Opportunities continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Purchasing Agent	Yarn Mills Throwsters Weaving Mills Knitting Mills Dyeing & Finishing Plants Printers	Purchase raw material, equipment and supplies.

module V

CAREER EXPLORATION IN DRYCLEANING AND LAUNDERING

Major Concepts

A. Occupational Characteristics of the Drycleaning and Laundering Field

1. Function
2. Characteristics of the field
 - a. Products, services, equipment
 - b. Working environments
 - c. Jobs and job activities
3. Required competencies
4. Occupational opportunities
 - a. Entry-level jobs
 - b. Career advancement opportunities
 - c. Geographic opportunities

B. Relation of Personal Characteristics to Job Requirements

1. Self-appraisal
 - a. Interests
 - b. Aptitudes
 - c. Current abilities
2. Job requirements

C. Relation of Education to Occupations

1. Preferred educational preparation
 - a. Entry level
 - b. Career advancement
2. Educational Possibilities and Alternatives
 - a. Secondary
 - b. Post-secondary

Exploratory Experiences

OBJECTIVE 1: *Students will know major activities, required competencies and job opportunities in the Drycleaning and Laundering field.*

1. If students have already started the *Career Facts* notebook described in Module I, under learning experience #1 of Objective 1, have them add the

following subsection to the Drycleaning/Laundering field:

- a. Under occupational characteristics, add (1) jobs duties, (2) job satisfactions
- b. Specific competencies required
- c. Under occupational opportunities, add (1) entry-level jobs, and (2) career advancement jobs
- d. Educational preparation

If students do not have the *Career Fact* notebook from Module I, have them begin a Drycleaning/Laundering notebook. Refer to Module I, learning experience #2 of Objective 1, for subdivisions to which the above should be added. Have students enter the appropriate information that they acquire after each learning experience.

2. Have individual students, or student groups, analyze the clothes that they are wearing in relation to maintenance and care processes, as follows:
 - a. Analyze their clothing fabrics and try to identify them as "animal, agricultural or chemical"
 - b. Identify their clothing or fabrics as "washable or dry-cleanable" and give reasons for their conclusions
 - c. Discuss their personal maintenance and care procedures in terms of where they "take" the clothing that they are wearing, and other clothing that they own, for laundering and dry-cleaning
 - d. Describe the equipment and activities involved in the maintenance and care of textiles and clothing as they themselves have experienced it
 - e. Hypothesize and come to conclusions about possible occupations in drycleaning and laundering establishments and the competencies that they think might be required
3. Assign students to examine textile end-products in their own home and make a list of:
 - a. Products that can be cleaned at home and how they can be cleaned
 - b. Products that require cleaning by outside establishments (laundries and/or drycleaners), the reasons why they cannot be cleaned at

home, and the types of places to which they could be taken for cleaning

- c. Any rented textile products in their home such as diapers or linens, and why and/or how they are rented
- d. Textile products that they or their family might be interested in renting for home use, their reasons for renting, and possible advantages and limitations of such rental services

Student findings can serve as a springboard for a class discussion and conclusions on possible occupations in drycleaning and laundering textile and clothing services.

4. Ask students to visit one or more retail stores to examine and find examples of fabricare labels and hangtags on textile products that necessitate the use of "outside-the-home" cleaning or of laundering establishments. Student findings can serve as springboard for class discussion on the need for such establishments, and possible occupations in servicing textile end-products.
5. Plan a visit to the school laundry (if there is one) and/or one or more field trips to different types of drycleaning and laundering establishment. Direct students to observe occupations, equipment, services performed, chemicals used, products being serviced, work environments, and the like. Also ask students to hypothesize about possible competencies needed.
6. Assign students to an outside observation of an attended coin-operated laundry and analyze attendant's activities for class report and discussion of equipment, chemicals used in machines, work environment, and the like. Repeat or alternate students for coin-operated drycleaners and laundries.
7. Adapt one or more of the following exploratory learning experience suggested in Module III (Career Exploration in Apparel Design and Production) under Objective 1, to exploratory experiences in the field of drycleaning and laundering:
 - #3 Drycleaning and laundering occupational community map
 - #4 Audiovisual class-produced presentation of drycleaning and laundering occupations
 - #5 Drycleaning and laundering occupational exhibit or career corner
8. "Brainstorm" a student discussion pertaining to their suggestions for maintaining or expanding the business potential of a small drycleaning and/or

laundry establishment. Solicit ideas on new or additional services that could be offered to attract customers, and textile end-products that could be company-owned for rental and servicing such as uniforms, career apparel, home-furnishings, and the like.

9. Show filmstrips *Professional Drycleaning Story* or *Seven Keys to Fabric Service*. Preview beforehand in order to determine their current timeliness and direct students to relate what they will be seeing and hearing to occupational activities, enterprises, work environments, and competencies needed for drycleaning occupations. In a class discussion following the filmstrip showing, introduce the subject of personal interests and abilities as they relate to job activities, and have students profile the types of people that they believe could perform and enjoy the occupational activities pictured.
10. With the help of a science teacher or department, plan a series of teacher demonstrations and possible "hands-on" student exploratory experiences with chemicals that remove stains on fabrics, in order to illustrate the application of chemicals in maintenance and care occupations, and to suggest competencies needed.
11. Create a series of role-playing situations pertaining to drycleaning and laundering problem situations. These problems can be devised by the teacher, or by solicitation of students for problems that they or their parents have encountered in the maintenance and care of textile end-products. Have students role-play situations to be followed by class discussion of the cause, possible prevention, and possible solution of drycleaning and laundering problems, as they pertain to occupational activities.

OBJECTIVE 2: *Students will develop an understanding of their personal interests and aptitudes as they relate to the occupational characteristics and job requirements of the Drycleaning and Laundering field.*

Adapt one or more of the exploratory experiences, suggested under Objective 2 in Module II (Career Exploration in Fashion Merchandising), to occupations in the Drycleaning and Laundering field. These experiences will provide students with opportunities to relate their own interests and abilities to job requirements in this field.

OBJECTIVE 3: *Students will know desirable educational preparation and possible alternatives for entry-*

level jobs and potential career advancement in the Drycleaning and Laundering field.

1. Have some students follow the help-wanted advertisements in local newspapers and have other students interview potential employers in the community, in order to determine and share with each other the educational preparation and competencies specified.
2. Organize a resource panel or lecture series of employers and workers from drycleaning and laundering establishments, rental and service establishments, and franchised or self-owned coin-operated establishments. Ask each resource person to briefly discuss employment opportunities, entry-level jobs, job requirements, and educational preparation for career advancement. Schedule more time for questions and answers than for "speeches."
3. Plan a field trip to a secondary school that has a job-preparatory program in drycleaning and/or laundering for a student tour of facilities, classes-in-action, and a discussion with a teacher and/or students in the program.

Springboard Ideas for Integrating Exploratory Experiences

■ Science

1. Chemicals utilized in textile maintenance and care, formerly and currently
2. Effects of chemicals on fabrics and stains
3. Ecological effects of drycleaning and laundering chemicals

■ Social Studies

1. Comparison of primitive procedures for laundering and cleaning to current procedures
2. Demonstration of "early" laundering equipment (washboards, vegetable cleaners) as compared to present-day equipment (machines, detergents), and implications for expanded job activities and opportunities

■ Mathematics: arithmetic problems (addition and multiplication) using drycleaning and laundering items (e.g. shirts, sheets, apparel) and prices for figuring

■ Language Arts

1. Analyzing and/or writing fabricare instructional labels and hangtags for apparel
2. Analyzing trade periodicals

Suggestions for Evaluations

Evaluation may be based on evidence which demonstrates the students ability to:

1. Identify and describe one or more specific drycleaning and laundering occupations according to:
 - a. Job activities
 - b. Desired competencies
 - c. Types of enterprises in which activities and occupations can be found
 - d. Desirable educational preparation
2. Match a list of job activities to a series of specific occupations in the drycleaning and/or laundering field.
3. Match a list of desired competencies to the job requirements of a series of different occupations in the field of drycleaning and/or laundering.
4. Identify job preparation educational possibilities and compare advantages and limitations of different alternatives.
5. Do a self-evaluation of their possible interest or disinterest in the drycleaning and laundering career field and explain why they feel they are or are not suited for such a career.
6. An alternative to #5, or a possible addition, might be a student constructed "personality profile" of a person whose interests, aptitudes, and abilities would qualify or disqualify him/her for a career in the drycleaning and/or laundering field.

Teaching Resources

SELECTED REFERENCES

Phillips, R. and H. Reeves. *Drycleaning*
Seitz, W. *Principles and Practices of Drycleaning*

PERIODICALS

Drycleaning World
Fabricare News

AUDIOVISUAL AIDS

How to Buy and Care For Your Clothes. 18 min., color filmstrip, sound
Source: Neighborhood Cleaners Association, 116 East 27th St., New York, N.Y. 10001
Professional Drycleaning Story. 17 min., color filmstrip, sound
Source: International Fabricare Institute, Joliet, Ill. 60433
Seven Keys to Fabric Service. 12 min., color filmstrip, sound
Source: International Fabricare Institute, Joliet, Ill. 60433

INSTRUCTIONAL SUPPLIES

- Brochures from trade associations
- Trade Periodicals
- Others, depending on exploratory experiences

Teacher Resource Information

THE DRYCLEANING AND LAUNDERING FIELD

The maintenance and care of apparel and textile products is the function of the drycleaning and laundering field. The enterprises and occupational activities in this field are many and varied.

The industry's establishments number over 100,000 and are located in every town and city of the country. The retail establishments, which constitute about 80% of the total number of plants in the industry, render such clothing services as dyeing, cleaning, laundering, pressing, storage, and garment repair. Other types of drycleaning and/or laundering enterprises rent and service such company-owned products as linens, uniforms, career apparel, and diapers to both individual and industrial customers. Still others specialize in the franchising of coin-operated drycleaning and laundering establishments. The larger establishments which constitute about 20% of the total number of plants, employ about one-half of the industry's workers.¹

The last decade witnessed many changes and a growing diversification in the operations of the industry as a whole, which offset the adverse impact upon its sales volume caused by the increasing amount of "easy care" garments with their lower upkeep requirements and greater do-it-yourself upkeep capabilities. Mitigating industrial trends and technological changes are improving both the work environment and opportunities for entry jobs and career advancement in dry cleaning and laundry occupations. These developments, that show every evidence of continuance, are:

1. The increased utilization of rental linens by individuals and businesses paralleled by the growth of enterprises specializing in linen rental operations.
2. The increased number of self-owned and/or franchised coin-operated drycleaning and laundering establishments, and the relative ease of employment entry into such operations.
3. The expanded employment opportunities within the textile industry as a result of the growing utilization of new drycleaning and/or organic solvent processes by textile dyeing, printing, and knitting plants.
4. The steadily increasing demand for career apparel by business concerns, such as airlines, banks, retailers, and the like, with the concomitant expansion of business opportunities for career apparel operations by laundering and drycleaning establishments.
5. An accelerated demand for drycleaning services resulting from the "steam-and-clean" method of cleaning which requires very little finishing.

MANPOWER NEEDS

According to the U.S. Department of Commerce,² laundry, drycleaning, and garment repair receipts reached \$6.8 billion in 1972 and were expected to inch upward through 1980. During this same period the Bureau of Labor Statistics estimates that employment will increase from 630,000 in 1971 to 730,000 by 1980.

The growth of large-scale drycleaning and laundering operations has further increased the demand for trained workers to fulfill these anticipated employment needs in clothing service occupations.

Greater mechanization and automation, and the introduction of new product and service technologies, characterize the developments in the clothing service fields of drycleaning and laundering. According to a U.S. Department of Labor report, "Initial training and retraining of workers will be essential . . . to develop the skills requisite to make the transition from declining to growing parts of the industry and from one job to another within plants."³

¹ Source of all figures: *U.S. Industrial Outlook 1973*, U.S. Department of Commerce.

² *Ibid.*

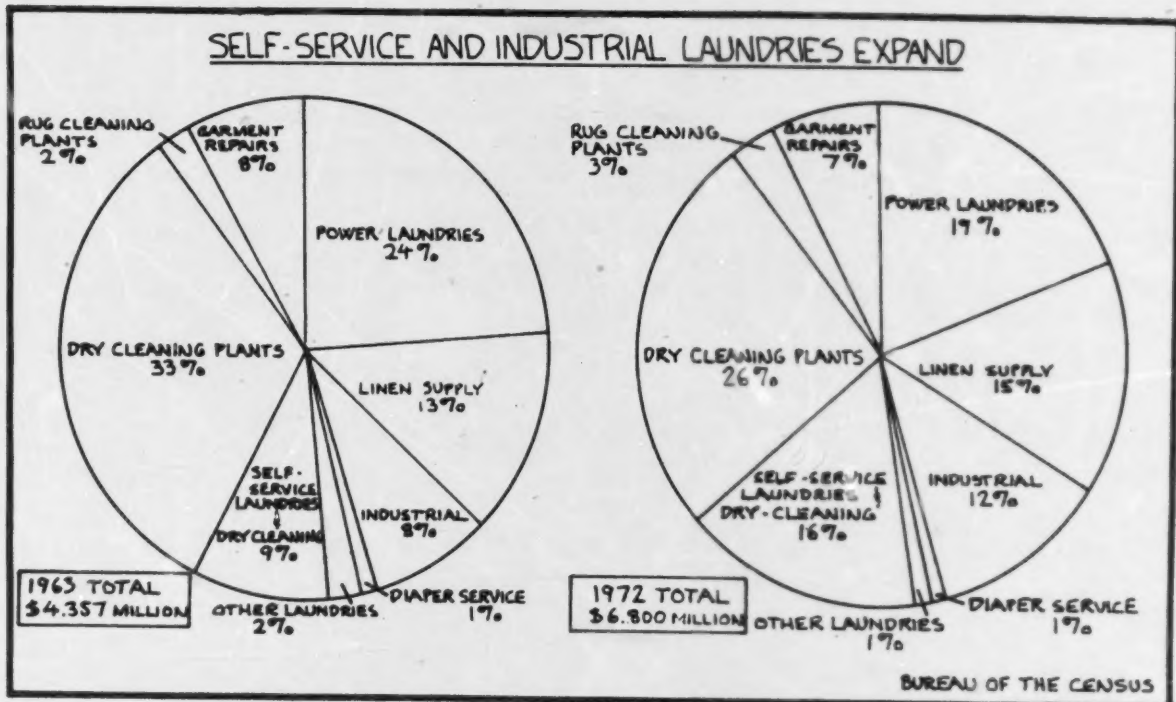
³ *New Technology in Laundering and Cleaning Services*, Monthly Labor Review, February 1972.

**EMPLOYMENT IN THE LAUNDRY,
DRYCLEANING, AND VALET SERVICES INDUSTRY
BY OCCUPATION, 1969 AND PROJECTED 1980**

Occupation	1969		1980	
	Num- ber (000)	Per- cent	Num- ber (000)	Per- cent
Total	632	100	730	100
Professional, technical	0.8	0.1	1.5	0.2
Managers and propri- etors	113.9	18.0	122.6	16.8
Clerical	91.6	14.5	129.1	17.7
Sales workers	10.7	1.7	8.9	1.2
Craftsmen, foremen	24.6	3.9	36.6	5.0
Operatives	372.8	59.0	410.3	56.2
Service workers	10.7	1.7	16.6	2.2
Laborers	6.9	1.1	4.4	0.6

Source: Bureau of Labor Statistics.

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DESIRED COMPETENCIES

To a greater or lesser degree, depending upon their specific job all drycleaning and laundering workers require the following general competencies:

1. Knowledge of fabrics and their properties
2. An ability to handle and/or manipulate materials and equipment
3. An understanding of the systems and processes in drycleaning and/or laundering
4. A knowledge of the chemicals most suitable for the renovation and rejuvenation of textile products
5. An understanding of garment construction

EDUCATIONAL PREPARATION

A young man or woman who has an occupational interest in drycleaning or laundering can enter as relatively unskilled workers and, through employment experience, develop some elementary skills. While employed they may find a training program in which they can upgrade their job-skills by taking advanced studies in drycleaning or laundering.

The drycleaning and laundry industry, however, is becoming more sophisticated in its increasing diversification and expansion of services, and its use of new chemicals and equipment. Some specialized educational preparation that includes a cooperative work experience, is more advisable for higher-skilled entry jobs and opportunities for career advancement. As is true for most occupations today, the level of initial employment tends to reflect the degree and level of education. Specialized preparation in drycleaning and laundering techniques also increases the students' potential for self-employment as a franchisee or entrepreneur, if that is an occupational goal.

As important as the vocational studies that develop the student's occupational competencies are other disciplines that contribute to the "life skills" of the students, and develop their social, civic and humanistic competencies. Specifically important are communication and problem solving skills, arithmetic, and a science unit that is applicable to drycleaning and laundering chemicals, such as basic chemistry.

OCCUPATIONAL OPPORTUNITIES

Due to the ubiquitous nature of the industry's establishments, geographic employment opportunities are widespread and national in scope. The introduction of new technology, and the growth of large-scale industrial drycleaning and laundering operations, are shifting the distribution of occupations within the industry as a whole. The demand for qualified workers to perform the functions of maintenance, first-level supervision, planning, and scheduling will increase, and the relative demand for machine operatives will decrease as a result of more mechanized equipment that is being used. Furthermore, opportunities for self-employment will expand because franchising as a method of business operation is a growing trend in this field.

The following chart presents an overview and examples of drycleaning and laundering occupations, typical places of employment, and brief descriptions of what workers do. The occupations and worker responsibilities are classified according to entry-level jobs and advanced career opportunities. It has been checked by educators and employers who are in general agreement as to its accuracy.

Specific job titles and responsibilities may vary from place to place and from time to time as technologies and services change and different positions are created.

PROFILE OF OCCUPATIONS IN DRYCLEANING AND LAUNDERING

Entry Jobs

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Drycleaner/ Spotter	Retail Drycleaners Industrial Drycleaners Wholesale Drycleaners	Examine articles to determine fiber content; know and follow fabric safety procedures to be used; know types of stains; select proper removal agents; remove stains; sort garments into proper classification; weigh and record loads; operate drycleaning machine; test condition of solvent; operate distillation/filtration equipment; determine type of drying used and equipment needed.
Finisher (Drycleaning)	Retail Drycleaners Industrial Drycleaners Wholesale Drycleaners	Use steam presses, hand steam irons, and forming equipment to restore items to original size and shape.

(Entry Jobs continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Washman	Family Laundries Coin-operated Laundries Industrial Laundries Industrial Linen Rental Laundries	Wash family and industrial laundry by loading and unloading conventional washers or washer/extractors; record load; maintain proper supply levels of alkalies, bleach sours, etc; use proper spotting agents to remove stains not removed in washing cycle.
Counter Salesperson	Family Laundries Retail Drycleaners	Greet customers; receive work to be cleaned or laundered; advise customers of various services, specials, and specialty items featured; place customers articles in receiving area; assemble processed work; file customers' tickets; maintain good customer relations; handle complaints and adjustments.
Route Salesperson	Retail Drycleaners Wholesale Drycleaners Family Laundries Industrial Laundries	Sell drycleaning and/or laundering services; solicit new customers; serve and solicit business from established customers; promote and maintain good customer-organization relationships.

Advanced Career Opportunities

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Solvent Scouring Machine-Operator	Knitting Mills	Select correct scouring and drying procedure for fabric; follow proper safety precautions and procedures; weigh/record loads of fabric; test condition of solvent prior to use; operate solvent scouring machine; remove fabric from machine; operate distillation/filtration equipment; clean and do simple servicing of scouring machine.
Organic Solvent Dyer/Printer	Textile Dyers Textile Printers	Select correct dyeing/printing procedures for fabrics/yarns; follow proper safety precautions and procedures; record amount of fabric being dyed/printed; test condition of solvent prior to use; check machine for faulty operation; operate dyeing machine/printing machine; operate filtration/distillation equipment; match colors if dyeing; check clarity of registration of pattern in prints; clean and do simple servicing of dyeing or printing equipment.
Plant Manager	Wholesale Drycleaning Plants Large Family Laundries Industrial Laundries Linen Rental Laundries Industrial Drycleaners	Supervise operation; maintain good quality control; keep volume of production operating costs low; expedite shipping and delivery; keep records that reflect all of above factors; handle personnel problems in the plant.

(Advanced Career Opportunities continued)

<u>OCCUPATION</u>	<u>PLACES OF EMPLOYMENT</u>	<u>WHAT WORKERS DO</u>
Washroom Superintendent	Large Family Laundries Industrial Laundries Linen Rental Laundries	Schedule work flow to get maximum production; maintain equipment on regular basis to assure good performance of equipment; order needed washroom supplies and equipment; work with people in plant on minor personnel problems; have responsibility for placement of new equipment and removal of old.
Manager Owner	Retail Drycleaners Family Laundries Wholesale Drycleaners	Purchase or assist in purchase of store; purchase equipment and supplies; supervise equipment installations; hire workers; dryclean or launder items and/or train workers to do so; promote additional sales; possibly service equipment.
Sales Representative	Industrial Linen Rental Suppliers Industrial Career Apparel Suppliers Wholesale Establishments	Solicit business from organizations such as banks, airlines, hospitals, restaurants and the like; maintain customer relationships.
Plant Owners	Industrial Drycleaners Industrial Laundries Linen Rental Suppliers Large Retail Establishments Wholesale Establishments	Organize, administrate, and supervise all aspects of plant and business operations.

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TRADE PERIODICALS

Comprehensive

- Clothes Magazine*, 44 West 44th St., New York, N.Y. 10036
- Daily News Record*, 7 East 12th St., New York, N.Y. 10003
- Women's Wear Daily*, 7 East 12th St., New York, N.Y. 10003

Specialized

- American Fabrics*, 24 East 38th St., New York, N.Y. 10016
- Apparel Manufacturer*, Riverside, Conn. 06878
- Boot and Shoe Recorder*, Bala Cynward, Pa. 19004
- Drycleaning World*, 200 Madison Ave., New York, N.Y. 10016
- Fabricare News*, International Fabricare Institute, Joliet, Ill. 60433

Fashion Calendar, 8 East 77th St., New York, N.Y.
10021

Handbags and Accessories, 1133 Broadway, New
York, N.Y. 10011

Modern Textiles, 303 Fifth Ave., New York, N.Y.
10016

Stores Magazine, 100 West 31st St., New York,
N.Y. 10001

Appendix

REPRESENTATIVE TRADE ASSOCIATIONS

AMERICAN APPAREL MANUFACTURERS' ASSOCIATION, 1611 N. Kent St., Arlington, Va. 22209

AMERICAN TEXTILE MANUFACTURERS' INSTITUTE, 1501 Johnston Building, Charlotte, N.C. 28202

CALIFORNIA FASHION CREATORS, 110 E. 9th St., Los Angeles, Calif. 90015

CLOTHING MANUFACTURERS' ASSOCIATION, 135 West 50th St., New York, N.Y. 10020

INTERNATIONAL FABRICARE INSTITUTE, Joliet, Ill. 60433

MEN'S FASHION GUILD, 353 Fifth Avenue, New York, N.Y. 10019

NATIONAL HANDBAG ASSOCIATION, 347 Fifth Avenue, New York, N.Y. 10001

NATIONAL RETAIL MERCHANTS' ASSOCIATION, 100 West 31st Street, New York, N.Y. 10001

NEW YORK COUTURE BUSINESS COUNCIL, 141 West 41st Street, New York, N.Y. 10036

TEXTILE DISTRIBUTORS' ASSOCIATION, Inc., 1040 Ave. of Americas, New York, N.Y. 10020

THE FASHION GROUP, 9 Rockefeller Plaza, New York, N.Y. 10020

WOOL BUREAU, 386 Lexington Ave., New York, N.Y. 10017